



ANALYSIS

04 INTERNATIONAL: SOUTH KOREA

How a booming digital market is driving overall music sales



DIGITAL

10 INDIES ENJOY BIG PAYOUT Merlin gets nearly \$4m as it settles XM dispute



MASTERCLASS

16 PETE TONG

The 'ambassador of dance' offers his observations of 20 years at Radio 1



Glee set to create splash with original material

COLUMBIA/EPIC LABEL GROUP CHAIRMAN ROB STRINGER IS promising to search far and wide for songs to feature in Glee, as the first original tracks penned for the hit TV show go on sale in the UK.

Glee The Music: Volume 5 is released today (Monday) and features two original songs – Loser Like Me, co-written by Max Martin, and Get It Right – alongside the usual raft of covers.

Both new songs will air in the episode of Glee that goes out on E4 on Monday April 25. This will be the first time that tracks from the show have been available to buy in the UK before they air, while Epic is pushing the tracks to radio.

"Radio can be reticent to play a cover," said Epic head of marketing Murray Rose. "But we will be treating this like any artist with original material."

Stringer, who assisted Ryan Murphy in the creation of Glee, said the decision to use original songs was "good news for the songwriting community".

"There will definitely be new songs going forward, although not every week," he said. "We will spread the net as wide as we can as we go on to find people who are suitable to write songs for certain characters."

Already Loser Like Me has sold 210,000 copies in the US, reaching number one on the iTunes chart.

In the UK, Glee The Music: Season One, Volume 1 is the best selling of the Glee albums, having sold almost 450,000 copies to date.

ADELE SALES MAKE UP FOR ALBUMS DIP



ADELE ACCOUNTED FOR ONE IN every 10 artist albums sold in the first quarter of 2011, as her record-breaking performance kept the market in the black.

The XL signing's two albums shifted a combined total of 2.22m copies across the three months, as artist albums sales grew overall year-on-year by 1.5%.

However, an analysis by Music Week of quarter one shows without her input the sector would have dropped by 8.7% year-on-year.

Her sales also made up for the losses of the majors, who collectively sold around 2m fewer full- and mid-price albums compared to the first quarter of 2010.

Although some buyers of the Adele album might have made other purchases if her releases had not been in the market, it is likely the XL titles generated significant additional business, given just how big their sales were.

Her first album 19 sold another 465,829 copies in the quarter, even though it was released three years ago, while 21 shifted more copies than any previous album has during a first quarter.

It is now rapidly heading towards 2m UK sales less than three months after release and yesterday (Sunday) spent an 11th week at number one – the longest consecutive chart-topping run in 27 years.

However, even Adele's phenomenal run could not prevent overall album sales declining in Q1. The 2.3% drop was caused by a collapse in the compilations market, with various artist sales falling 19.3%, although the singles business rose again by 7.5% to take it above 40m units.

• SEE PAGES 12-14 FOR ANALYSIS

HUNGARY AND DENMARK COULD HOLD KEY TO TERM-EXTENSION VOTE

Pro-extension lobby expects to prevail in copyright campaign

COPYRIGHT

BY ROBERT ASHTON

The EU is to reopen the issue of copyright term with the Hungarian presidency signalling that it is ready to accept a vote on an extension to the current 50 year rule.

The move, which could stop early Beatles recordings falling out of copyright in two years, was signposted

by a recent parliamentary scrutiny committee, which has also learned that the once anti-extension Danish Government had swapped sides. The UK Government remains resolutely pro-extension.

Copyright term campaigners are optimistic although everything hinges on Hungary – as president of the EU Council, it sets the agenda. But sources suggested the vote could take place as early

as May when it is "almost certain" there would be a qualified majority.

Following that, the issue – which has been blocked in the Council for nearly two years – will move back to the Commission for drafting.

Copyright term for music recordings will then increase from the current 50 to 70 years throughout Europe.

Musicians' Union general secretary and long-term copyright

campaigner John Smith said, "We're hopeful the vote will go through now Denmark have changed their position: there is no movement yet but we are hopeful."

If the vote is carried there will be a collective sigh of relief from the industry: it is only two years before copyright runs out on the first Beatles hit Love Me Do and recordings by Cliff Richard and Adam Faith have already fallen into public domain.

✉ robert@musicweek.com



DIGEST

▶ THE PLAYLIST

Listen to and view the tracks below at www.musicweek.com/playlist



JESS MILLS

A Forest (Island)

Mills' cover of The Cure classic is one of the most faultlessly brilliant things we've heard since Robert Smith teamed up with Crystal Castles. (single, April 18)



BEASTIE BOYS

Make Some Noise (Parlophone)

Make Some Noise is the sound of a band as relevant as they ever were. From their long-awaited new album, this is inspired stuff. (single, out now)



THE WEEKND

Glass Table Girls (unsigned)

Currently attracting A&R interest from both sides of the Atlantic, this is a breath of fresh air. Innovative, ambitious and unique. (from album, available now)



WE ARE THE OCEAN

The Waiting Room (Full Time Hobby)

C-listed at Radio 1 and B-listed at Kerrang!, the hard work is starting to pay off for this rising British band. (single, out now)



JAMES VINCENT MCMORROW

Sparrow & The Wolf (Believe/Vagrant)

Released ahead of his show at the Queen Elizabeth Hall and already garnering airplay, this is an unforgettable highlight from his debut. (single, May 29)



THE STAVES

Winter Trees (Atlantic)

Atlantic's sibling trio The Staves signed to EMI Publishing last month. They pen beautiful, folk-tinged pop songs that tug at the heartstrings. (demo)



VARIOUS CRUELITIES

Neon Truth (Almanac)

The first single from the hotly tipped band; amid the jangly, guitar-driven foundations they have a commercial edge which sets them apart. (single, May 23)



FOE

Tyrant Song (Stella Mortos)

From new label Stella Mortos comes this dark, attitude-charged piece of sample-led pop. An exciting new talent. (from EP, out now)



KATE BUSH

Deeper Understanding (Fish People/EMI)

Radio 2 debuted this new interpretation of her former single last week. As innovative as ever, Bush still manages to turn pop weird. (single, out now)



JODIE MARIE

Single Black Canvas (Verve)

This Radio 2-friendly, Bernard Butler-produced debut is a country-tinged pop song with an international edge. (single, June tbc)



SIGN HERE

Universal Music Publishing has renewed its agreement with **Gloria and Emilio Estefan**, in a move which finds it representing the pair's catalogue in North America for the first time

EMI Publishing's senior A&R manager **Daniel Lloyd Jones** has signed a global publishing deal with Nero



GIG OF THE WEEK

What: Record Store Day: The Milk, Gyrotray System, The Soundtrack Of Our Lives, Mazes, Slow Club, Rowdy Superstar with Patrick Wolf, CocknBullkid and more
Where: 93 Feet East, London
When: April 16
Why: From the classic funk- and soul-influenced The Milk and the distorted lo-fi pop of Mazes to the silver-tongued CocknBullkid, there has never been a better time to support your local record store

Lenders grant loan leeway to HMV



HMV HAS ISSUED ITS third profit warning this year – but has won leeway with the banks over its loans.

The company, which said at the start of the year it would make profits of slightly below £50m, has now announced it will make around £30m for its financial year.

It said trading conditions had remained difficult since its last update at the start of March.

However, the retailer also announced that its lenders had agreed to move the measurement period for all financial covenant tests from the year to April 30 2011, to the 12 months ending July 2 2011.

Negotiations around changing the details of the retailer's bank loans continue and HMV said its lenders continue to be supportive, with an ongoing constructive dialogue.

Meanwhile, Oakley Capital founder Peter Dubens is said to be considering a bid for the live and digital divisions of HMV.

Although best known as an entertainment retailer, HMV acquired live to management company Mama Group in early 2010, giving it a significant foothold in the live business. Three months earlier it had bought a 50% share in digital retailer 7digital for £7.7m.

Recent months have seen HMV suffer, with the company giving three profit warnings and announcing plans to close 60 stores across the group. It is also considering selling Waterstone's and HMV Canada to bring down its £130m debt.

Oakley Capital typically invests in media and technology companies but neither HMV nor Oakley wished to comment.



NEWS DIGEST

CLASSIC BRIT AWARDS ANNOUNCES NOMINATIONS

British conductor and pianist Antonio Pappano and Mexican-born tenor Rolando Villazón lead the nominations for the 2011 Classic Brit Awards, with two mentions apiece. The two men go head to head for male artist of the year, while Pappano is also up for the critics' award and Villazón for Classic FM album of the year, a category that will be decided by an online vote.

Australian conductor Sir Charles Mackerras, who died last year, is also up for male artist of the year – the first posthumous Classic Brit nomination. Three British artists – Alison Balsom, Nicola Benedetti and Dame Mitsuko Uchida – will compete for female artist of the year. Balsom, a two-time Classic Brit winner, will perform on the night, alongside German violinist Anne-Sophie Mutter and Eric Whitacre and the Eric Whitacre Singers.

As previously announced, Il Divo will receive the inaugural artist of the decade award and will also perform live. The 2011 Classic Brits takes place on May 12 at the Royal Albert Hall.

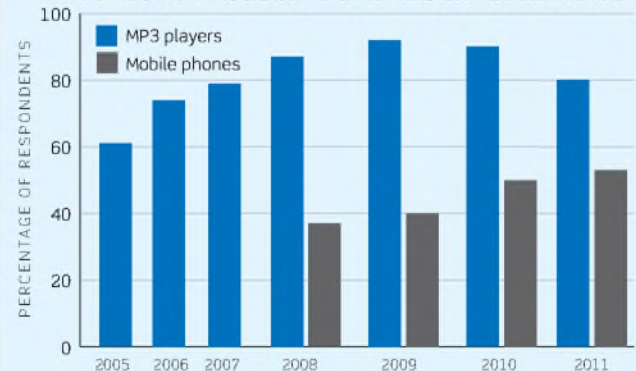
ONE-STOP SYNC FOR EMI

EMI is to create a one-stop sync and licensing division in North America as part of the global rights management strategy unveiled by group CEO Roger Faxon last year. It is hoped the larger division will encourage greater co-operation between the company's recorded music and publishing arms.

The new department will be headed by newly-promoted EMI Music Publishing EVP for North American sales and strategic marketing Brian Monaco from the company's New York

INDUSTRY SNAPSHOT » see page 10

DO YOU PLAY MUSIC ON MP3 PLAYERS OR MOBILE PHONES?



Survey of digital music consumption habits of 4,500 teenagers in the US. Source: Piper Jaffray

COMING SOON

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For daily news visit musicweek.com

Leonard leads Virgin vision with A&R aim

VIRGIN AND PARLOPHONE A&R PRESIDENT MILES Leonard has said he is looking to expand Virgin's A&R department as part of a drive to invest more time with artists and managers across both labels.

Speaking about his appointment to head of both labels, Leonard said the position was not one which he decided to accept lightly, explaining he was worried about leaving Parlophone in the lurch if he divided his time between both companies.

However, he said his belief in the success of the two labels meant he was confident he would be able to lead both teams going forward. "I am very aware that the two labels have very separate identities and brand names and the key thing for me is to make sure there remains individuality between teams, he explained"

Leonard added that although both companies had similarities, in the sense that they were both artist-led labels with a long history, he would focus on building the subtle differences between the two organisations and each roster.

Leonard said he had a lot to learn from the former Virgin Records UK president Shabs Jobanputra, who left the company a fortnight ago.

office. He will report to Faxon and EMI Group COO Leo Corbett. Former EMI Publishing SVP film and TV Doug James has been appointed as EMI Music SVP and director.

GRAMMYS GOES SLIMLINE FOR 2012 CEREMONY

A total of 31 categories are to be cut from the 2012 Grammys as part of a major overhaul of the ceremony. The drop in the number of gongs from 109 to 78 means gendered awards will be lost across the board - with just one award for best rock, pop or R&B act, rather than best female or best male.

There will also be a smaller number of awards in genres including classical music, gospel and folk, while some instrumental categories will be phased out. Meanwhile, some of the smaller fields - Hawaiian, Native American, Zydeco/Cajun and polka - will be made into one "regional roots" section.

LA EXPOSURE FOR NEW BRITISH TALENT



New talent initiative BBC: Introducing is taking four artists to next month's Musexpo event in Los Angeles in partnership with PRS for Music. The four acts - who were picked by a panel of US executives - are (clockwise, from top left) Leicester singer-songwriter Luke Bingham, Liverpool acoustic artist Luke Fenlon and Welsh electro-pop outfits Man Without Country and Friends Electric. Radio 1 will produce a documentary about the experiences of the

four acts at Musexpo, which takes place from May 1 to 4.

TOP FOUR RECORD STORES REVEALED AHEAD OF BIG DAY

Brighton's Resident, Glasgow's Love Music, Carmarthen's Tangled Parrot and Belfast's Head are the UK's top independent record stores, according to a Record Store Day poll. The results are based on more than 4,000 votes in a public poll on indierecordshop.org, a website backed by the Entertainment Retailers Association (ERA) to highlight the contribution of indie stores.

All four stores will take part in Record Store Day on Saturday. The initiative, which is designed to promote independent retail, has the support of all four majors and many indie labels, who have produced an extensive range of limited-edition goods for the day.

VINTAGE GOES GLOBAL

Vintage TV, a music and culture channel for the over 50s, is looking to expand internationally and has appointed 3Vision Distribution to represent the channel across EMEA. The channel, which has half a million viewers a week, after launching in the UK last September on Sky and Freesat, is currently in advanced discussions with territories including France,

Germany, Portugal, Spain, Sweden, Norway, Denmark and Turkey, with the intention of delivering the channel to as many of these markets as possible by the end of 2011.

UNIVERSAL CALLS IN HAL LEONARD FOR CLASSICAL DEAL

Hal Leonard is to carry out worldwide print distribution for Universal Music Publishing Classical's catalogues. Under the terms of the new deal, which will begin in July, Hal Leonard will manage print distribution and hire (rental) operations for Universal Classical's catalogues as well as developing new publications for global sale.

Hal Leonard's subsidiary De Haske will be involved in the European operations. UMPC's Editio Musica Budapest (EMB) will continue its operations independently, with Hal Leonard assuming EMB printed music and hire (rental) distribution in certain territories.

EMI LAUNCHES CHARITY AUCTION FOR JAPAN APPEAL



A limited-edition Beach Boys Pet Sounds Plaque and a rare Beatles Schwinn bicycle are among items being auctioned to raise money for the Japanese Red Cross. The charity auction, which has been launched by EMI and is hosted by eBay, will run until April 15. Among more than 200 other items are Coldplay lead singer Chris Martin's jacket from the 2010 Viva La Vida world tour and Jane Birkin's own Birkin handbag designed by Hermes.

A second auction will take place between April 11-21 and will include the signed "Kylie" lettering in white wood, from her Fever album promotional campaign (pictured above) and framed handwritten lyrics from Brian Wilson.

EMI Group has committed to match all funds raised from the auction up to a maximum of €1m. All the items can be viewed at ebay.com/EMIfamily4Japan.

Universal classical labels Deutsche Grammophon and Decca, meanwhile, have released a compilation album to raise money for the Japanese Red Cross.

Classics for Japan - Music for Healing was released last week. It features names from the classical world who are either Japanese or have a link with the country, including Daniel Barenboim, Anne-Sophie Mutter, Mitsuko Uchida and Seiji Ozawa.

The two classical labels will promote the release, with all proceeds going towards relief efforts in Japan.

Meanwhile, a number of jazz artists, including George Duke, Rickey Minor and Bob James, have recorded a benefit album for Japan, entitled Jazz For Japan. Recording took place over two days at the Capitol Studios in LA last week. The album features jazz standards such as Maiden Voyage, Body & Soul and Watermelon Man and was released by Avatar Records yesterday via iTunes, with profits going towards the International Red Cross in Japan.

Songs For Japan, a charity album released by the four majors for the Japanese Red Cross, sold 200,000 copies in its first three days of release, topping iTunes charts in 18 countries.

RISE OF THE MACHINE



Musicweek.com next week hosts The Music Machine, a mobile and online service created for the indie alternative music fan.

The Music Machine's three specialist channels, launched by XFM and NME Radio founder Sammy Jacobs, cover five decades from Sixties Garage to the latest reverb-drenched indie rock. The Music Machine mobile app and website includes an interactive chart compiled in real time by users of the service and facilities for buying and downloading music through iTunes either on impulse or via tagging for later purchase.

The app is free to download and provides free access for the first 30 days, on both mobile and online platforms followed by a £2.39 monthly subscription. The service will be free to Musicweek.com subscribers.

The Music Machine is live now at www.themusicmachine.co.uk. The App for the iPhone, iPad and iPod Touch is available from the iTunes store.

MusicWeek

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MUSICWEEK.COM REACTION

HMV WARNS ON PROFITS

Bob Simon: "Let's face it, physical sales are terminal! HMV can't win - it's high overheads against diminishing profits. The physical retail market is dead - killed by suppliers who cherished the supermarkets years ago!"

MORE DETAILS OF GOOGLE'S APP LEAK

JustaNotherguy: "It still needs work, but this latest music app is a good sign of things to come. Best of all, it responds to voice commands for accessing your on-phone music library. For example, saying 'Listen to Bruce Springsteen' starts up a random Springsteen track while also providing the specific 'Artists' link to the rest of his songs. Presumably, this function will also apply to streaming songs from your Google Music cloud library."

TOP 10 STORIES ON MUSICWEEK.COM



01 Brown tops US chart as retail sales continue to drop

02 Adele's 21 heading to another chart feat

03 Leonard appointed head of Virgin and Parlophone

04 Jobanputra departs from Virgin

05 Apple dominates among US teens

06 Il Divo to receive artist of the decade award

07 Asset management group considering bid for HMV

08 Adele claims album milestone but Lopez tops singles

09 Air Studios restructures

10 Amazon makes a dash for cloud cover



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ANALYSIS INTERNATIONAL

EDITORIAL MICHAEL GUBBINS



These are 'challenging' times but there is cause for some optimism

OVER THE LAST FEW TURBULENT YEARS, THE MUSIC INDUSTRY HAS rightly acquired a strong aversion to any hint of complacency

The received wisdom outside the business is that the industry has wasted too much time in a Canute-like attempt to hold back the tide of consumer demand and digital change.

How far that is true is open to debate but there is no doubt that when promising signs of progress emerge, no one wants to be stoking up hype. Any positive message these days is generally qualified with a reminder that we are still in "challenging" times. Google "music industry" and "challenging" and you get more than 4.5 million returns.

But with some distinctly upbeat signs in this week's *Music Week* – including the unequivocally positive success of Adele – we should ask ourselves if in trying to avoid over-enthusiasm, we are in danger of not knowing when we are winning.

Let's start with the report on these pages from South Korea.

One of the world's most highly-connected economies with super-fast broadband speeds and a relatively young population, it has managed through encouragement of diverse legitimate services and a tough application of IP law to drive growth.

And even better, a stable and sustainable home market has been a platform for K-Pop to reach out across Asia and beyond. Closer examination opens up questions, however. What came first in South Korea was the rapid construction of a digital infrastructure, which led to a flowering of technology-based business but little attention to intellectual property.

Music was an initial loser rather than a beneficiary and only later did negotiations with a new responsive and interventionist government redress the balance with anti-piracy legislation.

The theory that all the ships of creative business would rise on the tide of technology expansion alone was not proven. It was the marriage of a highly-connected economy and IP protection that worked.

In seeking to emulate Korean success, industry bodies still need to put in a lot of hard yards with government and tech businesses to ensure that a workable balance of rights and technology can be reached.

We should also be very aware of how much the Korean model has been built not just on the big internationally-focused players but on active support of a dynamic and diverse independent sector, not least from government.

In this, there still seems considerable work to be done elsewhere.

South Korea then is an important case study, not a model to be cloned, particularly given that most countries have a less favourable political and industrial climate, not to mention a very different technological, demographic and cultural profile.

Adele's success in a different way offers the same message. Her astonishing success shows what happens when talent and business know-how come together. The core essentials of the business don't change – the right act, the right time and the right management.

But again, it cannot be easily replicated. Plenty of shirts have been lost trying to manufacture what the marketers call "four-quadrant" appeal – the ability to reach all audiences.

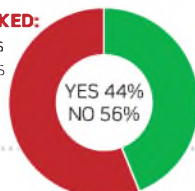
These success stories then come with big caveats – we are, as the Chinese proverb says, "cursed to live in interesting times." But more importantly these success stories set us challenges in the very best sense of the word – and an active mission to achieve realistic goals.

Do you have views on this column? Feel free to comment by emailing mike@musicweek.com

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:

Can the UK reclaim its position as the world's third-biggest music market?



THIS WEEK WE ASK:

With compilation sales falling 19.3% in Q1, is there still a market for various artist albums?

Vote at www.musicweek.com

IN THE SECOND OF OUR INTERNATIONAL PROFILES WE LOOK AT

Digital dominates in

DIGITAL

BY BEN CARDEW



SOUTH KOREA IS ONE OF the most technologically advanced countries in the world: from a population of 48.6m, it has 39.4m internet users, 16.8m broadband households and 6.5m smartphone users, while mobile penetration is apparently more than 100%.

Little surprise, then, that more than half of its recorded music sales – 55% in fact – are digital.

But whereas in Germany a strong physical market and low digital penetration have helped the market to resist the worst of the falls in music revenue (see *Musicweek.com* for last week's report), in South Korea the opposite is true: here the booming digital music market has driven overall sales – up 11.7% in 2010.

"South Korea as a music industry could be considered unique: it is one of a small number of markets that have reported growth in recorded music sales and for several years digital has exceeded physical," said Monica Shin, CEO of leading South Korean production company Play Cube Entertainment.

Universal Southeast Asia president Sandy Monteiro said this growth was down to the establishment of a strong technological infrastructure in the country, which was then followed by solid IP law.

"The story of Korea isn't just the last 12 months. It has been happening over the last four years," he said. "In the beginning [being so technologically advanced] was a curse, but in the second half it was a blessing."

"If you wind things back to just before phase one, the Government elected in Korea was very pro-technology and invested a lot in the infrastructure and IT," Monteiro added.

"But they were very uninterested in copyright issues. The Government was elected out and the new Government then saw the impact high-speed broadband was having on the Korean film and music industries and changed things."

What this effectively meant was that when new legal services

started to come onto the market, the necessary infrastructure was already in place.

"Having the channels that could deliver the experience, it made it all flow better when the new legal services came in," Monteiro explained.

But this is not the only thing that differentiates the South Korean market from the rest of the

"We went to P2P services and said, 'rather than shut you down, how about you convert to legal services?'... we slowly converted them from illegal to legal"

SANDY MONTEIRO, UNIVERSAL SE ASIA

world. Another important factor is that not many Koreans speak English, meaning they tend to use Korean-language websites.

This has led to the digital music market developing in isolation, with the first P2P websites operated on a monthly fee – described by Monteiro as "the grey market".

As a result, when customers started their transition towards using legal services, they were

K-POP MUSIC: INVESTING IN HOMEGROWN TALENT



AT SOUTH KOREA'S ADVANTAGEOUS POSITION IN THE WORLD'S MUSIC MARKET

n a booming South Korea



already prepared to pay for access to digital music.

"Rather than slamming the lock shut on these P2P services to the consumer, we sat down and negotiated how to action legalised services," said Monteiro. "We went to these guys and said, 'Rather than shut you down, how about you convert to legal services?' and we slowly converted them from illegal to legal."

And it was not all one-way: in exchange for protecting IP law the Government made the music industry come up with a list of recommendations as to how it could assist in the transition to legal service, including setting a standardised rate for legal services – roughly \$5 (£3.05) for 20 tracks a month and \$10 for unlimited access.

Monteiro said these prices were far lower than the industry had

hoped for but it encouraged a large number of new, legal services to launch.

"That meant there was no differentiation between party A and B: they were all offering the same services but they had a bunch of guys who were using the service before, when it was a grey service," he said.

"At first, consumers started to hop from service to service to the one which stayed free, but then they joined the legal services for \$5 a month. We had a gradual conversion."

What is more, as the industry worked with the Government on the issue, the authorities pushed forward with their action against illegal downloaders.

IFPI Asia regional head Leong Maysee said that as well as filtering out infringing material online, making it harder to search for illegal sites, the new IP legislation also introduced a three-strike rule for law breakers.

This, she explained, saw users

being sent three warning letters of increasing severity before having their internet connection severed for varying lengths of time: from one month for first-time offenders to six months for an infringing IP portal.

Maysee added that while last November saw the Government send out around 100,000 letters to offenders, just 11 people received their third notice and had their internet suspended for 29 days.

"It shows that the letters do really work as a deterrent," she said adding the state had also instilled an extensive education drive through schools and the media to teach people about the consequences of illegal file sharing.

As a result, Monteiro said he can see this growth continuing. "We are looking at how we can increase our investment in Korea," he said. "We are nowhere near the end of the wave. I'd say we are at the beginning of the middle of the wave."

✉ ben@musicweek.com

DIGITAL INDICATORS (MILLIONS)

INTERNET USERS	39.4m
BROADBAND HOUSEHOLDS	16.8m
MOBILE SUBSCRIPTIONS	50.7m
SMARTPHONE USERS	6.5m

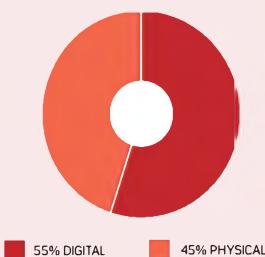
Source: IFPI

SOUTH KOREA IN NUMBERS

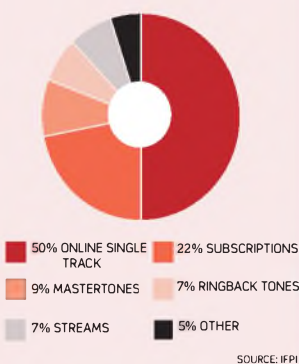
POPULATION	48.6m
MEDIAN AGE	38
LANGUAGE	Korean
GDP PER CAPITA	£18,433
GDP % CHANGE	6.1%
CURRENCY	South Korean Won
EXCHANGE RATE	£1 = 1,773 KRW

Source: IFPI

SOUTH KOREAN RECORDED MUSIC SALES BY SECTOR 2010



DIGITAL SALES BY FORMAT 2010 (VALUE)



SOURCE: IFPI

As legal digital services started to take off in South Korea, money started to come back to record labels and production houses.

As a result, they were then able to invest more into developing acts, hiring songwriters from abroad and putting more money into promotional videos.

Korean repertoire has always dominated the national market: in 2010, 72% of music sales were domestic – but this influx of funds, coming while other markets are contracting, has led to an explosion in the popularity of Korean pop – or K-pop – throughout Asia.

"Music is an industry based on confidence," said Monteiro. "When we started to see money coming back in, we started to feel confident."

"When production houses started to get an influx of cash they took that money and started to invest in new talent, they improved their productions and invested in music videos. This was the trigger of K-pop over the last 30 months. K-pop has travelled across the whole of Asia now."

Play Cube Entertainment CEO Monica Shin said South Korea's

grasp of technology had also helped the country's music market with its exports.

"Right now the Government is insisting Korea is the most wired country in the world," she said. "Maybe that influenced the entertainment industry. You can change so dynamically and react to the world."

"Korean entertainment people are so dynamic," added Shin. "For example, I have friends in the Japanese market who are working on their album plans year by year. The timing there is so long – they can't change the schedule."

Already two of Play Cube's acts – Beast and 4Minute (pictured left) – have experienced chart success in Japan, with Korean-language music.

Now the company has set its sights on the US and beyond: it is set to launch Aziatix – a boy band made up of Korean Americans – onto the US market, with a showcase in New York at the end of April.

Shin said that should they find success in the US, she will launch the band in the Europe. "And definitely in England," she said.

INDIES ENJOY AN UPLIFT



Alongside the ubiquitous presence of the four music majors, South Korea has a thriving independent music market.

Labels including Big Hit Entertainment, SM Entertainment, Core Contents Media, Play Cube Entertainment and DSP Media represent hugely successful home-grown acts including balladeer K.Will, boy band 2AM and female four piece 4Minute – all of whom enjoy success across Southeast Asia as well as on their own turf.

However, the current good fortune experienced by indie labels is a far cry from the state of the industry a decade earlier.

IFPI Asia regional head Leong Maysee said the first half of the Noughties saw a number of indie labels fold or be sold to the majors as they struggled to cope with the pressures of music piracy.

However, she said that with the introduction of anti-piracy legislation from 2006 onwards has seen reversal in fortunes for the sector.

"There has been a huge revival of indie labels in Korea over the past few years. The anti-piracy legislation really helped to boost the confidence of the music industry and the investment is really paying off."

What can Europe learn from South Korea?

THE SOUTH KOREAN market is, of course, very different from Europe: it is generally more technologically advanced and has far stronger IP laws.

But that does not mean that Europe – and other music markets – have nothing to learn from its experience.

Monteiro said he could see other Asian markets experiencing similar growth to South Korea, although not quite to the same level.

"We don't have the same commitment from governments, the same investment in infrastructure and the same level of development. Everything has been done to the Nth level in Korea," he said.

"In Indonesia, Malaysia and Singapore, we are seeing an inflection upwards. It means we

can invest in those markets. But we probably won't see the same returns that we have in Korea."

As for Europe, he believed the most important thing to learn from South Korea was the importance of having a wide range of digital services.

"What we have learned in Asia that no one ubiquitous service has been the saviour of the industry. We have done different things in different markets. In Europe it seems like they are looking for one solution," he said.

"The thing about Korea is that the market grew in a grey manner, people were willing to pay for grey services. You don't quite have the same scenario in Europe. The closest thing you have is Spotify coming in. In Korea it is like having not just one Spotify. In Europe you don't have that diversity."

MEDIA



CHARTS KEY ■ HIGHEST NEW ENTRY ■ HIGHEST CLIMBER

TV AIRPLAY CHART TOP 40				nielsen
This Wk	Last Wk	Artist Title / Label	Plays	
1	4	JENNIFER LOPEZ FEAT. PITBULL On The Floor / Def Jam	631	
2	8	LMFAO Party Rock / Republic	547	
3	2	BLACK EYED PEAS Just Can't Get Enough / Interscope	534	
4	1	NICOLE SCHERZINGER Don't Hold Your Breath / Interscope	510	
5	5	LADY GAGA Born This Way / Interscope	489	
6	3	CHRIS BROWN Yeah 3X / Jive	455	
7	NEW	KATY PERRY FEAT. KANYE WEST Et / Virgin	450	
8	7	JESSIE J FEAT. B.O.B Price Tag / Island/Lava	441	
9	6	ALEXIS JORDAN Good Girl / StarRoc/RocNation/Columbia	429	
10	19	KATY B Broken Record / Columbia/Rinse	427	
11	12	WRETCH 32 FEAT. EXAMPLE Unorthodox / MoS/Levels Recordings	407	
12	9	KANYE WEST All Of The Lights / Roc-a-fella/Def Jam	400	
13	11	WIZ KHALIFA Black & Yellow / Atlantic	376	
14	14	MANN FEAT. 50 CENT Buzzin' Remix / Def Jam	375	
15	10	DR DRE FEAT. EMINEM & SKYLAR GREY I Need A Doctor / Interscope	333	
16	27	SNOOP DOGG VS DAVID GUETTA Sweat / Capitol/Parlophone	310	
17	NEW	CHRIS BROWN FEAT. BENNY BENASSI Beautiful People / Sony RCA	295	
18	18	ADELE Someone Like You / XL	277	
19	23	CEE LO GREEN Bright Lights Bigger City / Warner Brothers	269	
20	13	THE WANTED Gold Forever / Geffen	264	
21	21	KE\$HA Blow / RCA	247	
22	17	BRUNO MARS Grenade / Elektra/Atlantic	246	
23	NEW	CHIPMUNK FEAT. KERI HILSON In The Air / Jive	245	
24	16	DAVID GUETTA FEAT. RIHANNA Who's That Chick? / Postiva/Virgin	245	
25	NEW	NEW BOYZ FEAT. CATARACS & DEV Backseat / Warner	228	
26	22	TAIO CRUZ FEAT. TRAVIE MCCOY & KYLIE MINOGUE Higher / 4th & Broadway	206	
27	26	PINK F**Kin' Perfect / LaFace	195	
28	NEW	JAY SEAN FEAT. LIL' WAYNE Hit The Lights / Cash Money/Island	192	
29	15	JLS FEAT. TINIE TEMPAH Eyes Wide Shut / Epic	186	
30	24	TIESTO V DIPOLO FEAT. BUSTA RHYMES C'mon (catch' Em...) / Wall Of Sound	177	
31	RE	JODIE CONNOR FEAT. TINCHY STRYDER Bring It / Fascination	176	
32	20	CHIPMUNK FEAT. CHRIS BROWN Champion / Jive	173	
33	31	MY CHEMICAL ROMANCE Planetary (Go!) / Reprise/43	171	
34	28	CHRIS BROWN FEAT. BUSTA RHYMES & LIL' WAYNE look At Me Now / Sony RCA	169	
35	NEW	TAKE THAT Happy Now / Polydor	169	
36	25	TINIE TEMPAH FEAT. ELLIE GOULDING Wonderman / Parlophone	164	
37	33	WYNTER GORDON Dirty Talk / Atlantic	157	
38	38	INNA Sun Is Up / 3 Beat	151	
39	30	USHER More / LaFace	144	
40	37	JEREMIH FEAT. 50 CENT Down On Me / Def Jam	140	

TV airplay chart top 40 © Nielsen Music. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: uMusic, Bliss TV, (L)ubland TV, Channel AKA, Chart Show TV, DancemationTV, Flava, Kerrang! TV, Kiss TV, Lava TV, Magic TV, MTV Base, MTV Darce, MTV Hits, MTV, MTV Rocks, NME TV, Q TV, Scuzz, Smash Hits TV, Starz, The Box, Vault, Viva, VH1

CAMPAIGN FOCUS



WE ARE THE OCEAN

That We Are The Ocean are being championed at Radio 1 as the new British hope for heavy rock is no surprise to indie label Hassle Records, who see it as the rewards of a plot put in place more than 12 months ago.

The five-piece post-hardcore band from Essex have enjoyed specialist support from the likes of Kerrang! and Rock Sound since their self-titled debut EP was released in 2008, selling 2,000 copies in its first week off Myspace support.

The band were then picked up by Hassle, who released their debut

album Cutting Our Teeth in February 2010. Extensive touring to support the release meant its follow-up Go Now And Live (out April 25) is garnering wider attention.

Its first single went on Radio 1's In New Music We Trust playlist in January and now second single The Waiting Room is B-listed.

It has also won daytime support at Radio 1 from the likes of Fearne Cotton and Greg James; it has been Zane Lowe and Dev's single of the week, and the band have a Huw Stephens Session booked.

This is backed by specialist radio and press support, while the video has been getting 10,000 YouTube hits a day. US labels are now negotiating to license the act.

Project manager Chris Baker said, "We have been developing the band with a firm foundation so we can go to Radio 1 not only with fantastic new tracks but with this fanbase regionally, showing we are serious about building the band with proper plots in the UK and internationally."

MAGAZINE LAUNCH THE LATEST IN GROWING MARKET

Fifty-plus online audience to be targeted by Sh-Boom!

WEBSITES

■ BY CHARLOTTE OTTER

AN INTERACTIVE MUSIC magazine targeting the over 50s music fan is being launched today (Monday).

Created by digital development agency WeClick Media and Focus Marketing Communications founder Brian Oliver, Sh-Boom! covers popular acts from the Fifties to the Eighties including Queen, Elvis, The Beatles and Rod Stewart, as well as more contemporary artists such as Katherine Jenkins (below). It also features current music news and music hardware features.

The publication, which will come out every two months, will be available for free online to 400,000 pre-qualified users and its layout will be the same as a physical magazine, with pages which can be "turned" by the reader.

Audio and video streams and pop-ups will also allow users to interact with the articles on each page, while a pricecheck button allows them to compare prices of all of the albums featured in the magazine, as well as providing links to approved online retailers or the record company's website.

Oliver said he was keen for the magazine to form part of a larger online community where fifty-somethings could not only read about music they



"This is a magazine for people who are too intimidated to go into record shops but still love music and would like to know about the latest releases"

BRIAN OLIVER, SH-BOOM!

grew up with in their youth, but interact with other users online.

He added the publication was not looking to muscle in on *Mojo* or *Classic Rock's* readership and instead was aimed at the more "middle of the road" audience.

"This is a magazine for people who are too intimidated to go into record shops but

still love music and would like to know more about the latest releases or reissues. This is a convenient way for them to find out about new acts," he explained.

The magazine is the latest in a series of music media products targeted specifically at the baby-boomer generation.

Vintage TV, which launched in the UK in 2010, announced last week it was expanding internationally, while *Saga* magazine, which has a fiftysomething-plus readership, has recently increased the amount of coverage it dedicates to music.

Oliver said over-50s were the fastest growing group of internet users in Britain, with one third of UK surfers now middle-aged.

The music industry is also increasingly catering for the older market, who tend to buy more physical product and are unlikely to illegally download content.

Nevertheless, Oliver said there was still a huge gap in the market for the older music lover. As a result, he said Sh-Boom! had caught the attention of advertisers and music companies.

"People who were teenagers in the Fifties and Sixties, who were at the start of the huge marketing push by record companies have now grown up but their interest in music hasn't waned," he added.

"Record companies have recognised this fact and as a whole have been extremely supportive of the venture - especially those who are keen to exploit and expose back catalogue to their target audience."

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NEWS IN BRIEF

■ **The Hits reshuffle announced**
Bauer Radio station The Hits has announced a raft of new programming and revealed its intention to share content with Bauer's music and lifestyle magazines. The changes see anchor show You Call the Hits, which goes out every weekday at 4pm, being extended by an hour. James Everton will present a new weekday breakfast show, while the weekend will include two new programmes: Saturday night's Weekend Kick Start and a new show with Graeme Smith to broadcast on Sunday nights from 7pm. Bauer said joint promotions

and content sharing with its music and lifestyle magazines, which include *Q*, *Kerrang!* and *Moja*, will further strengthen The Hits' position in the market.
■ **Absolute stakeholders moving?**
The Times Of India Group, which led a consortium bid for Absolute Radio in 2008, is reportedly looking to sell its stake in the company. The consortium bought Absolute Radio - then Virgin Radio - in 2008 for £53.2m from SMG. The deal meant the station was forced to

lose the Virgin name. It was rechristened Absolute later that year.

■ **Berry joins Capital Radio**
Dave Berry (left) is moving from XFM to Capital at the end of the month to present the weekend morning show. Berry, who has been at XFM for three years hosting breakfast and drivetime shows, starts at fellow Global station Capital on April 30. Current Capital weekend presenters Greg Burns (Saturday) and Roberto (Sunday) will continue to present their weekday drivetime and morning shows on the station.

■ See *Musicweek.com* for full stories



LIVE

MADISON SQUARE GARDEN EXECUTIVE CROSSES ATLANTIC TO FILL DAVID CAMPBELL'S SHOES

AEG reclaims Marciano for European title

EXECUTIVES

BY GORDON MASSON

AEG has poached one of its former senior executives from Madison Square Garden Entertainment to run The O2 and head its European operations.

MSG president Jay Marciano will take up the post on May 9 and the industry veteran will have a tough act to follow after outgoing AEG Europe president and CEO David Campbell's record-breaking spell in charge of The O2 arena: last year more than 1.7m people attended concerts at the venue – 50% more than Marciano's flagship venue Madison Square Garden.

However, AEG is confident Campbell's replacement has the experience needed to build its business in Europe, having watched Marciano transform the fortunes of MSGE over the past six years. Marciano also worked at AEG six years ago when he was in charge of live operations.

"There is no one in the world more qualified to lead AEG in Europe," said AEG Global president and CEO Tim Leiweke. He added it was critical AEG found someone that could manage the group's facilities division, content division and entry into the ticketing industry alongside sports and development divisions throughout Europe. "Jay was our



Marquee venue AEG's O2 arena has attracted world-beating audiences since opening in 2007

first choice and we are exceptionally lucky to have him back working for us at AEG Europe," said Leiweke.

That confidence was echoed by key figures in the UK live music business. SJM managing director Simon Moran said, "Jay joining AEG Europe is great for their organisation and our industry."

Promoter Harvey Goldsmith added, "He is the perfect choice to expand and also to give cohesion to the AEG operations in Europe."

On his appointment, Marciano said, "The decision to leave was not taken lightly. AEG Europe is a dynamic commercial operation and The O2 has proven to be one of the world's most successful venues. I look forward to contributing to their continued growth and success."

In addition to running The O2 Marciano will also oversee AEG Facilities' 20 venues across Europe

"The O2 has proven to be one of the world's most successful venues... I look forward to contributing to their continued growth and success"

JAY MARCIANO, AEG (RIGHT)



THE O2 ARENA IN NUMBERS



- 1.7m concert tickets sold in 2010
- 25m visitors since opening in June 2007
- £405m per annum invested in London economy
- £1.4bn additional revenue for London since opening
- More annual visitors than tourists to India or Australia
- Supports 2,900 jobs in the capital, including 600 local jobs

Source: Why Not

including Berlin's O2 World and the SECC New National Arena in Glasgow.

Marciano will also be in charge of AEG Europe Ticketing, AEG Global Partnerships – Europe, AEG Live Europe and AEG Europe Development. He will also take the reins of some of AEG Europe's more diverse businesses such as London river boat service Thames Clippers and sports franchises such as Stockholm Football Club.

Marciano joined MSGE in

March 2005 and under his guidance the company's venue portfolio went from strength to strength: in 2006 the group acquired New York's historic Beacon Theatre and the following year The Chicago Theatre was added, extending the company's reach beyond New York City.

Marciano also oversaw MSGE's first partnership deal when he inked a multi-year contract with Cirque du Soleil to a show at Madison Square Garden.

Prior to joining MSGE,

Marciano was chief strategy officer at AEG Live where he was responsible for the development and overall operations of the company's regional offices and its music festival division. He was also part of the team responsible for conceiving and designing The O2.

Before his time at AEG, he enjoyed an 18-year career at Seagram-owned Universal Concerts, latterly as president and CEO.

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O2 BREATHING LIFE INTO LONDON

The new president and CEO of AEG Europe will be taking over a complex that has already pumped more than £1bn into the London economy, it has been revealed.

AEG Europe commissioned business consultancy Why Not to assess the social and economic impact of The O2 since it opened in June 2007.

The study examined The O2's position as a visitor attraction, employer and catalyst for regeneration. The research found the complex attracts up to 7.2m visitors a year – more than the number of international tourists that visit India or Australia each year.

It also concluded The O2 annually creates more than £405m of additional income for London each year.

AEG Europe senior executive director Alex Hill said the venue hosts the Barclays ATP World Tour Finals and recently hosted

the first NBA regular season games to be held in Europe. "Together with world-class pop and rock acts from Beyoncé to Led Zeppelin and cultural institutions such as Les Misérables and the Royal Ballet, The O2 continues to be a great draw for London," Hill said.

The report concluded that since opening The O2 has attracted 25m visitors and helped to sustain 2,900 jobs in London, 600 of which are at the venue's North Greenwich site.

Greenwich council leader Chris Roberts said this has delivered "tangible benefits for local residents including jobs, community initiatives, learning programmes and access to a great facility".

Hill was also excited that The O2 planned to build a four-star, 450-bedroom luxury hotel which he believed will continue to drive employment and contribute to the London economy.

VIAGOGO
Ticket resale price chart

pos	prev	event	Ave resale price £
1	4	ERIC CLAPTON	107
2	9	ADELE	105
3	NEW	ROGER WATERS	105
4	3	TAKE THAT	104
5	7	DURAN DURAN	103
6	8	ENRIQUE IGLESIAS	103
7	18	THE MONKEES	97
8	2	JOHNNY MATHIS	92
9	12	RIHANNA	86
10	NEW	BRYAN ADAMS	86
11	NEW	KYLIE MINOGUE	68
12	NEW	BLINK 182	67
13	NEW	PAOLO NUTINI	63
14	20	KINGS OF LEON	61
15	NEW	ARCADE FIRE	60
16	NEW	KATY PERRY	53
17	NEW	WHITESNAKE	44
18	NEW	DAVID GUETTA	44
19	NEW	PANIC! AT THE DISCO	42
20	NEW	TINIE TEMPAH	42

HITWISE
Primary ticketing chart

pos	prev	event
1	NEW	RADIO 1 BIG WEEKEND
2	3	T4 ON THE BEACH
3	6	ADELE
4	4	RIHANNA
5	NEW	BRYAN ADAMS
6	NEW	GLASTONBURY
7	8	TAKE THAT
8	10	X FACTOR TOUR 2011
9	12	ROD STEWART
10	17	NEIL DIAMOND
11	19	GLEE LIVE
12	5	TINIE TEMPAH
13	NEW	ADAM ANT
14	11	JLS
15	NEW	KINGS OF LEON
16	NEW	KATY PERRY
17	14	THE WANTED
18	NEW	ALFIE BOE
19	NEW	ENRIQUE IGLESIAS
20	NEW	DOLLY PARTON

TIXDAQ
Secondary ticketing chart

pos	prev	event	Em
1	1	TAKE THAT	6.5
2	2	ROGER WATERS	3.3
3	3	RIHANNA	3.2
4	6	DOLLY PARTON	1.4
5	5	NEIL DIAMOND	1.3
6	NEW	BRYAN ADAMS	1.2
7	10	READING/LEEDS	1.2
8	8	KINGS OF LEON	1.2
9	9	DURAN DURAN	1.1
10	11	V FESTIVAL	1.0
11	7	GLEE LIVE	1.0
12	12	BARRY MANILOW	1.0
13	13	ARCTIC MONKEYS	0.9
14	14	ADELE	0.8
15	15	BEADY EYE	0.7
16	16	ERIC CLAPTON	0.6
17	18	BON JOVI	0.6
18	NEW	T IN THE PARK	0.5
19	19	ROD STEWART	0.4
20	20	JANET JACKSON	0.4



PUBLISHING



NEW SIGNING TO BENEFIT FROM UNIQUE AGREEMENT WITH CULT BROADCASTER

Warp dives in with [adult swim] link-up

INDEPENDENTS

BY CHARLOTTE OTTER

WARP MUSIC PUBLISHING has teamed up with cult US TV channel [adult swim] as part of an ambitious project to help introduce new signing Ford & Lopatin to American audiences.

The adult-oriented cable channel, which specialises in animated shorts, has since its launch a decade ago established a reputation for introducing viewers to up-and-coming artists including J Dilla, Madlib, Boards of Canada, Flying Lotus and Prefuse 73.

Warp Music Publishing managing director Theo Seffusatti said [adult swim] offered to help promote the Brooklyn duo after the UK company signed the pair to a worldwide publishing deal.

Warp already had a blanket agreement in place with the station



On screen the video for Ford & Lopatin's *Emergency Room* will be funded by [adult swim]

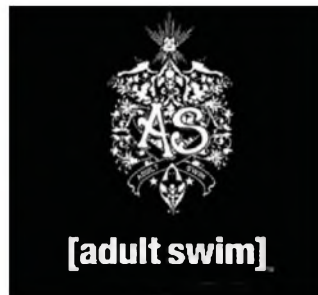
that allowed the broadcaster to feature selected acts from its roster. But the broadcaster pushed for more involvement after hearing Ford & Lopatin's forthcoming release *Channel Pressure*

[adult swim] will fund the making of a video to Ford & Lopatin's first single *Emergency Room*,

directed by Danny Perez, which is set to debut on the channel in May.

The track will also be the first single to be featured on the cable channel's forthcoming *Singles Program* – an online collection of eight free downloads.

Seffusatti said that while the making and airing of the video



would not result in any direct income coming to the company it was important to collaborate with the channel because of the influence it had over the US public.

"A lot of people, including many influential music supervisors, watch the station and pay attention to the music it pushes," explained Seffusatti. "When we have an act who are still quite underground like Ford & Lopatin, our plan is all about trying to help them

build up their initial fanbase and open them up to opportunities. Then, once interest has built around an act we really begin to push them in the publishing community – mainly through sync."

Ford & Lopatin are among a number of acts who are signed to both Warp Records and its publishing arm. Under the terms of the new agreement the publisher is also charged with representing all of Joel Ford and David Lopatin's side-projects: Ford also performs under the *Games* and *Tigercity* monikers, while Lopatin is also known as *Oneohtrix Point Never*.

Seffusatti added other Warp artists are keen to collaborate with the duo. US act *Gonjasufi* has already remixed works by *Oneohtrix Point Never* while *Hudson Mohawke* remixed a track by *Games*.

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'DIFFERENT' MUSIC PAYS DIVIDENDS

Warp Music Publishing has profited from a move by Amazon to invent itself as a platform to discover new music.

In its first sync deal with the online retailer, Bibio's *Lovers' Carvings* was used in the site's campaign for the e-reader *Kindle Zest*.

Amazon chose the Warp artist for the commercial as it was keen to model itself

as a retailer which could help clients discover new music, much as Apple has done in the past.

Lovers' Carvings featured in the *Kindle* campaign in the UK and US and the retailer prominently advertised a free giveaway of the track to subscribers on its website.

Contact information gathered from users during the

giveaway was then used by Amazon to push the track's parent album *Ambivalence Avenue* and its follow-up release *Mind Boken*, released last Monday (April 4).

Warp Music managing director Theo Seffusatti said Amazon's promotion led to a sharp increase in sales and pre-order requests for Bibio's works.

He claimed the retailer was muscling in on a gap in the market left by Apple: the campaigns undertaken by the computer giant were becoming increasingly diluted, thanks to an increase in the number of products the brand promotes along with

shorter air-times for Apple campaigns.

Seffusatti said Apple's move led to new talent showcased by the brand getting lost among multiple adverts. "There aren't many brands that have the right kind of online presence to promote an artist they sync – like Apple does. Amazon have realised this and are looking to take a share of the market," he noted.

Seffusatti added Warp Music Publishing prided itself in securing syncs for acts whose music is typically deemed as "different". He pointed to Warp act *Battles*, whose angular, jagged sound on their 2007 album *Mirrored* was viewed as difficult to license.

Seffusatti said the company got music supervisors to change their mind by asking them to approach the act in a different way. "By familiarising them [music supervisors] with live shows and their back-catalogue it meant suggesting their music for sync didn't come as much of a shock to them as it would have done had they then listened to the band for the first time," he said.

The persistence paid off. Tracks by *Battles* have appeared in two car commercials, *Race In for Audi* and a remake of *Atlas* for Honda and in the third *Twilight* film, *Eclipse*, with a bespoke track, *The Line*.



Carve-up Bibio's Amazon deal has helped to raise awareness of the Warp signing

NOTICE OF PROPOSED CLASS ACTION SETTLEMENT

If You Are the Legal Owner of a Sound Recording and/or Musical Composition That Was Transmitted Without License or Authorization by or Under the Authority of BET LLC During the Time Period January 14, 2003 – February 3, 2011, Your Rights May Be Affected and You May Be Entitled To A Benefit

The purpose of this notice is to inform you of a class action settlement in the action *The Music Force LLC, et al. v. Black Entertainment Television LLC, et al.*, 09-cv-00376 (GBD) (S.D.N.Y.) pending in the U.S. District Court for the Southern District of New York. In order to resolve the claims against them, defendants Black Entertainment Television, LLC and Viacom Inc. have agreed to make a payment of \$2,750,000 for the benefit of the Classes.

The Court has scheduled a public Final Approval Hearing on July 21, 2011, 10:00 a.m. at the Daniel Patrick Moynihan United States Courthouse, Southern District of New York, 500 Pearl Street, New York, New York 10007-1312 in Courtroom 21D.

A copy of the Settlement Agreement, the formal Settlement Notice, Proof of Claim and other important documents are available on the settlement website at www.MFClassSettlement.com. The settlement website also describes the sound recordings and musical compositions to which this settlement applies. For additional information, you may also contact the Settlement Administrator (The Garden City Group, Inc.) at BET Class Settlement, Settlement Administrator, c/o The Garden City Group, Inc., P.O. Box 9715, Dublin, OH 43017-5615 or by calling 1 866-584-7635.

If you are a member of one or both Classes, you may seek to participate in the Settlement by filing a Proof of Claim on or before October 19, 2011. You may obtain a Proof of Claim on the settlement website referenced above. If you are a member of the Class but do not file a Proof of Claim, you will still be bound by the releases set forth in the Settlement Agreement, and will be deemed to have waived the right to object to the Settlement Agreement in any action or proceeding including an appeal, if the Court enters an order approving the Settlement Agreement. All objections to the Settlement must be filed by July 1, 2011. All requests to be excluded from a Settlement Class must be filed no later than June 6, 2011. Objections and requests to be excluded from a Settlement Class must be made in accordance with the instructions set forth in the formal Settlement Notice.

1-866-584-7635

www.MFClassSettlement.com

NEWS IN BRIEF

- **Vevo reveals user numbers**
Ahead of its UK launch, Vevo has revealed it has 54.5m unique viewers each month in the US. It has 4m active users via its mobile apps.
- **Grooveshark Android app pulled**
Controversial streaming service Grooveshark has had its Android app pulled after a request from the RIAA.
- **Baidu plans legal music search**
Chinese search engine Baidu is planning a legal music search service. Reports claim that Baidu Ting will incorporate streaming and social networking.
- **Universal bundles FLAC and vinyl**
Universal Music Group Distribution is bundling high-quality FLAC downloads with collectible LPs through its Groovetown Vinyl service.
- **Pandora privacy in question**
Pandora has been issued with a subpoena in the US over concerns regarding the protection of user data and information sharing on its iPhone and Android apps.
- **Filesharer fine under review**
The federal appeals court is reviewing the appropriateness of a fine imposed on filesharer Joel Tenenbaum in the US. His original fine was reduced by 90% to \$67,500 (£41,600) but he is appealing this.
- **Spotify free draws in young users**
PRS for Music chief economist Will Page said his analysis of Spotify users has revealed that two-thirds of users on the free tier are under the age of 29.
- **Rick James estate sues**



The estate of Rick James is taking action against Universal to seek a higher royalty rate for his downloads. This follows Universal's recent defeat in an Eminem royalties dispute.

NEW APPS

- **Eristoff Snowbombing Guide (iPhone - free)** is a tie-in app for the Snowbombing festival in Austria with news feeds, sharing to YouTube/Flickr and a GPS guide to Mayrhofen.
- **PairShare (iPhone - free)** lets users stream another user's iPhone music collection to their own iPhone over Bluetooth.

NEW SERVICES

- **DropTunes** creates a front-end player for a user's music collection stored in Dropbox. Users log into Dropbox via DropTunes to access their music.
- **GroopEase** takes the Groupon principle and applies it to downloads. In invite-only beta currently, the site will drop prices according to demand within a set time period.

MERLIN SETTLES OUT OF COURT FOR \$3.6M - AND LOOKS AT OTHER CASES

Indies gain huge digital payout

PIRACY

BY ROBERT ASHTON

THE INDIE SECTOR HAS begun to grab itself a slice of the huge anti-piracy payouts from illegal digital services, after banking nearly \$4m from a long running dispute with XM Satellite.

The global licensing agency Merlin launched the action because XM allowed users to extract MP3 files played on the service.

However, Merlin battled the satellite radio service separately from the majors, which launched an action on their members' behalf in May 2006.

Claims for EMI, Warner, Universal and Sony were settled between the end of 2007 and 2008.

This new out-of-court settlement means Merlin members whose recordings were played by XM between March 2006 and December 2010, will all get a cut of the \$3.6m (£2.2m) payout.



SATELLITE RADIO

The move is significant because it marks a turning point for the indies and their role in the industry's battle against infringing networks.

Historically the indie sector has found itself frozen out of the many settlements supposedly launched in the name of the music industry: famously, the IFPI's 2006 settlement with Kazaa saw nothing from the massive \$115m (£70.5m) payout channelled to the independent sector.

This created a degree of bitterness that continues to this day. "We feel the indies solely failed with Kazaa because in reality only four companies got it [a share of the settlement]," said Merlin CEO Charles Caldas.

There have been settlements since - one complete with a gagging order - but Caldas believes this latest one with XM, which merged with Sirius Satellite in 2008, was crucial "for the independent community at large".

He added, "This underlines the value Merlin has brought to its



Next in line? Playlist.com could be in Merlin's sights; it settled with the majors last year



"I would be loathe to say this is over and we are actively looking at a number of cases... this could put millions of dollars back into the indie community..."

CHARLES CALDAS, MERLIN

have run their own actions we have been left out," said Wenham. "We had to look after our own interests."

With majors continuing to pursue - and profit - from their own battles with infringing services, Caldas said that his group had now targeted several other companies to launch claims against on behalf of the indies. One of those is understood to be Playlist.com, which settled with Universal and Warner in May last year.

"I would be loathe to say that this is over and we are actively looking at a number of cases at the moment," said Caldas. "This could put millions of dollars back into the indie community."

✉ robert@musicweek.com

Ubiquitous Apple in pole position for streaming growth

AS US DIGITAL SALES SLOW, the need to move away from à-la-carte downloads and for real challengers to Apple's iTunes to emerge has never been greater, according to new research.

Piper Jaffray surveyed 4,500 teenagers in the US about their digital music consumption habits, the brands they use most and what price points for downloads and streaming were deemed acceptable.

Unsurprisingly, Apple dominated in terms of both hardware and services: 86% of respondents who owned an MP3 player had an iPod, while 95% said they used iTunes.

Despite this, though, young consumers appear more favourably disposed towards subscription pricing than downloads: 37% of respondents said they would pay \$15 a month for a subscription service, while only 22% said they would pay 99 cents for a track download.

This suggests there is a willingness to pay for a streaming service among young consumers but awareness of the existing options is low: while there are already a variety of subscription services in the US market, such as MOG, Rdio, Napster and Rhapsody, none of these

MP3 PLAYERS OWNERSHIP		
	Spring 2010	Spring 2011
Do you own an MP3 player?		
Yes	86%	80%
What MP3 player do you own?		
iPod	92%	86%
Zune	3%	3%
Sony	3%	3%
iRiver	0%	0%
Sandisk	3%	2%
Creative	0%	0%
Other	0%	5%

APPLE IPHONE OWNERSHIP		
	Spring 2010	Spring 2011
Do you own an iPhone?		
Yes	14%	17%
Do you plan to buy an iPhone in the next six months?		
Yes	31%	37%
Do you listen to music on your phone?		
Yes	34%	53%

has made a significant breakthrough. Given Apple's prominence in the youth market, the move to create its own streaming service within iTunes - as is widely rumoured - could therefore provide the impetus the market needs to grow. A simultaneous move by

ONLINE STORES WHICH ONES DO YOU USE?				
	Spring 2008	Spring 2009	Spring 2010	Spring 2011
iTunes	81%	97%	92%	95%
Napster	1%	1%	1%	1%
Rhapsody	2%	2%	3%	1%
Yahoo	2%	0%	n/a	n/a
eMusic	n/a	0%	1%	0%
Other	13%	0%	2%	3%



PAYMENT MODELS ACCEPTABLE DOWNLOAD AND STREAMING PRICES				
	Spring 2008	Spring 2009	Spring 2010	Spring 2011
Would you pay \$0.99 for a single-track download?				
Yes	21%	25%	11%	22%
Would you pay \$15 per month for a subscription service?				
Yes	36%	46%	34%	37%

Google, while not as obviously connected with music as Apple in the minds of these young consumers, could also push the market towards a tipping point.

The adoption of smartphones will also be tied to the uptake of subscription services and, once again, Apple is in a strong position to drive this part of the market

given how desirable the iPhone is for this demographic: 37% of those surveyed said they planned to buy an iPhone in the next six months.

The report comes as there is evidence that the digital music market in the US slowing: the IFPI recently reported that digital sales in the US grew just 5.4% last year compared to a 21.6% growth Europe.



TALENT & DIARY

BREAKOUT ■ BY STEPHEN JONES

ALICE GOLD / Fiction Records

www.alicegold.com


Chancellor prizes his latest Gold standard

THE EMI SHAKE-UP THAT led to Alice Gold being dropped could prove the best thing that ever happened to the singer, after she persuaded a name producer to record her debut album for free.

Unmanaged when her Parlophone contract ended in 2008, Gold left for the US, driving across the country writing and performing songs en route.

At one point she ended up as a nanny to a prince in Luxembourg but having developed her new Janis Joplin-influenced sound she returned to the UK, determined to persist with launching a music career.

Gold turned to Dan Carey, a producer she had met, though never worked with, and "pestered him constantly" until he agreed to give her two weeks of his time for free.

Carey - who has worked with Franz Ferdinand, Hot Chip, La Roux, Lily Allen and Kylie Minogue - said, "Her attitude was much more enthusiastic than it would have been had money changed hands and the record company put us in touch."

"It was like a kid calling to ask if they could come round your house to play."

He was not the only person to like her work. In the middle of the two-week session Fiction MD Jim Chancellor visited Carey when Gold was present.

"She was at dinner and I really liked her - she had an amazing spirit and back-story - so we went downstairs and listened to three or four tracks and I was just blown away," he said.

The resulting record, *Seven Rainbows* (out July 4), is awash with credible, contemporary pop songs with a Sixties rock edge. Debut single *Runaway Love* is released next Monday followed by standout track *Cry, Cry, Cry* (June 28).

"Sometimes I think it can be the best thing to happen to an artist to go through the system and be thrown out but learn how it works and the pitfalls. It hardens your resolve and means those that survive are deadly serious about being a musician," added Chancellor.

It was this resolve that also appealed to Machine Management's Phil Morais (Friendly Fires), who took her on before Christmas.

Morais said, "I heard the record and then fell in love with it. Then I met with Alice and was so impressed with her attitude. She is so tenacious and has got so much drive. Looking at the other female solo artists like Jessie J and Ellie Goulding, she is unique."

Gold performs at The Water Rats in King's Cross tonight (Monday) before going out on UK tour supporting The Dears and The Bookhouse Boys.

www.musicweek.com/breakout

CAST LIST

A&R Jim Chancellor (MD)	Management Producer Dan Carey, Erik Eger	Gavin Maude, Russells	National radio James Bass, Polydor
Product manager Lisa Ward, Fiction	Entertainment Publisher Warner/Chappell	Agent Steve Strange, X-Ray PR	Regional radio Gavin Hughes, Polydor
Phil Morais/ Stephanie Haughton, Machine	Lawyer	Barbara Charone, MBC PR	TV Pippa Evers, Polydor

DOOLEY'S DIARY



An Avalanche of Record Store Day goodwill from Mr Buckle

IT'S RECORD STORE DAY THIS Saturday and

indie music retailers are getting ready to hang out the bunting. The day will see everything from **face-painting to Franz Ferdinand** but one of our favourite

promotions so far has been from **Avalanche** in Edinburgh, who are offering to **pass on CDs from new bands** to people who work in the media. A great offer, you might think - but don't get too excited, said owner **Kevin Buckle**.

"Often artists feel that when they send off their CD or email a link that many don't even reach their intended target, never mind get listened to," he writes on the Avalanche website. "Whether this is the case or not, I will personally hand over the CDs to those concerned so that bands will at least know they have been received. Most I'm sure will never hear anything again because most bands aren't very good but if you are sure your band will be famous if only you could be heard this is your opportunity." Despite the somewhat realistic tone, however, he tells Dooley there has been a great response so far... Also happening next week is the **April instalment of our Breakout gig**. Now we know we talk a lot about how fun Breakout is. But such is the demand this time that tickets for this Wednesday's event are **on sale on eBay** - despite the fact you can get in free before 9pm at musicweek.com/breakout... What is the correct etiquette when you arrive early for a flashmob? This was the question challenging Dooley last week as he awaited the appearance of



Tribes on a rooftop in Camden, an event that literally stopped traffic as they crawled out of a bedroom window to perform. The recent Island Records signing were shooting their debut video and **the hullabaloo stopped hundreds of shoppers in their tracks**, as the band performed *We Were Children* three times before dropping their instruments and climbing back in before the rozzers appeared...

DOOLEY GETS BURLESQUE

As you probably know, **Dooley has no shame** and was not going to turn the other cheek when invited to the AEG-backed **Hurly Burly Girls Burlesque Revue** with Miss Polly Rae at London's Garrick Theatre in the West End last week - not least when he discovered it is put together by a trio better known for their work with Kylie Minogue. And what a show. Directed by fashion designer William Baker, with vocal arrangements by Terry Ronald a special mention must go for Kylie co-writer/music director, **Steve Anderson**, who has worked to put steamy covers by the likes of GaGa, Jacko and even Falco into the mix... To mark what has been quite a **remarkable year for Jessie J** so far, Island Records presented her with a platinum disc for *Who You Are* at her O2 Shepherd's Bush Empire show last Tuesday. Pictured in this wonderfully blue room are representatives from Island, Purple PR, WME Entertainment, Sony ATV and Jessie herself... Talking of Universal pop acts, who have

done pretty well in the US, Dooley's gangster rapper side was delighted to hear that **Dr Dre has sampled La Roux's In For The Kill** on his new album *Detox*. Now, if he could just get the much-delayed opus into the shops we'd be ecstatic... We keep on hearing talk about a **new MD for Epic** following Nick Raphael's decision to move to Universal. All we can say is - we hope they get the person they wanted... **British jazz singer Clare Teal** attracted no lesser than Michael Parkinson to her album launch last week, with **The Zombies' Rod Argent** (pictured here with Teal) also in attendance, checking in on her cover of his classic *Care Of Cell 44*...

FRASER'S BRACE IN THE US

Our congratulations go to British super producer Fraser T Smith, who currently features on two albums in the US top three, thanks to cuts on Britney Spears' *Femme Fatale* and Adele's *21*. And it couldn't happen to a nicer guy. He also revealed to Dooley that Britney Spears is a massive fan of Adele and even **considered covering Chasing Pavements**... The Electric Proms is no more, but the evidence at Abbey Road last Thursday suggests **Radio 2** could now be embarking on mini versions of it. The station pulled out all the for a concert broadcast live from the celebrated studios with **Rumer** who, one by one, was joined on stage by Rick Astley, Sandie Shaw, Lemar and John Grant one after the other. It certainly seems like a smart way to do the Electric Proms in mini slices rather than having one very big event every year...

ANALYSIS SALES

ADELE TO THE RESCUE

The XL sensation kept artist album sales above water during Q1 – MW examines the vital statistics

Q1 ALBUM SALES

■ BY PAUL WILLIAMS

ADELE KEPT ARTIST ALBUM SALES ABOVE 2010's numbers for the first three months of the year after 21 achieved the highest quarter-one sales in history.

Without the XL signing's latest album and its predecessor 19, which were the quarter's two biggest-selling titles, the artist albums market would have been down 8.7% on the same period a year ago, according to OCC data.

But a record-breaking performance from Adele, in which she sold 2.22m albums across the first 13 weeks of the year, ensured 2011 got off to a positive start with artist album sales lifting by 1.5% compared to the first quarter the year before. However, overall album sales were down – dropping 2.3% – after compilations suffered another horrendous quarter with the market shrinking by a further 19.3% compared to the same period 12 months earlier.

It is difficult to overstate just how significant Adele's contribution was to the health of the albums market during the first quarter of the year. In fact, on so many levels what she achieved was unprecedented, including with 21 accumulating the highest sales of any album to date during a first quarter and selling more than 100,000 copies each week of that release for 10 consecutive weeks. Its 10 weeks at number one in the quarter was also the longest during the opening three months of any year since Brothers In Arms by Dire Straits in 1986 and only inferior to the original movie soundtrack of Rodgers & Hammerstein's South Pacific which spent the first three months of 1959 at number one on its way to occupying the entire year at the top.

"We knew it was a great album and knew she was a great artist who connected with people, but I think there's some kind of unexplained quirk of music and culture and we've ended up with a phenomenon," says XL's managing director Ben Beardsworth about 21. "It has gone way beyond anything we anticipated."

With her first album 19 additionally shifting another 465,829 copies some three years after its release, Adele accounted for more than one in every 10 artist albums sold in the quarter. 21 alone was responsible for 7.9% of the entire artist albums market over the three months as it sold 1,754,319 copies, more than any release managed across the whole of 2010 apart from Take That's Progress. That is an extraordinary market share for one album and



TOP 10 ARTIST ALBUMS Q1 2011

Source: OCC

ARTIST	Title	Label
01	ADELE 21	XL
02	ADELE 19	XL
03	RIHANNA Loud	Def Jam
04	BRUNO MARS Doo-Wops & Hooligans	Elektra
05	JESSIE J Who Are You	Island/Lava
06	PLAN B The Defamation Of Strickland Banks	679/Atlantic
07	MUMFORD & SONS Sign No More	Gentlemen Of The Road/Island
08	CEE LO GREEN The Lady Killer	Warner Bros
09	TINIE TEMPAH Disc-Overy	Parlophone
10	RUMER Seasons Of My Soul	Atlantic

TOP 10 COMPILATION ALBUMS Q1 2011

Source: OCC

TITLE	Label	
01	NOW THAT'S WHAT I CALL MUSIC! 77	EMI/Virgin/UMTV
02	BRIT AWARDS 2011	Rhino
03	THE WORKOUT MIX 2011	A&T/W/UMTV
04	THE SOUND OF DUBSTEP - VOL 2	Ministry Of Sound
05	ANTHEMS HIP-HOP	Ministry Of Sound/Sony
06	YOUR SONGS	EMI TV/UMTV
07	RUNNING TRAX 2	Ministry Of Sound
08	MASSIVE R&B - SPRING 2011	Rhino/EMI TV
09	R&B LOVE SONGS 2011	Rhino/Sony/UMTV
10	LOVE 2 CLUB 2011	A&T/EMI TV/UMTV



compares to just 2.2% of the market achieved by Interscope/Polydor act Lady Gaga's The Fame when it finished as the top-selling album of quarter one 2010 with 467,100 sales.

HMV music manager John Hirst says, first and foremost, 21 is an outstanding album and has connected with a lot of people via airplay and word of mouth.

"Adele is one of those increasingly rare artists who has the talent to reach beyond her core fanbase to a much broader audience of all backgrounds," he adds. "As such, she appeals as much to the kids who tune in to Radio 1 as she does the older listeners on Radio 2. The key thing about Adele is that she's not been over-exposed – aside from the Brits, which was a pivotal moment – and more recently the likes of Comic Relief, she's not been on TV or in the press as much as you'd imagine given her success."

Warner Music UK CEO Christian Tattersfield, whose group's own Q1 successes included Bruno Mars, The Overtones and Rumer, suggests Adele's success provides a "wake-up call for all record companies to sign and develop better artists."

"Adele shows a label's commitment to an extraordinary talent can still result in huge sales of an album and the flipside of that is I don't know if the industry as a whole is putting out good enough records and artists," he says.

"There's a backdrop of piracy and the fact the UK market is now behind Germany shows how difficult a time the creative industries are having in this country and the lack of Government support we have is going to result in huge damage to the economy in the long term."

SINGLES FOCUS HOMEGROWN GLORY AS ADELE FLIES THE FLAG FOR UK ARTISTS



ADELE BECAME THE FIRST UK artist in more than three years to claim both the top-selling single and album in a quarter after Someone Like You overtook Bruno Mars' Grenade in the final few days of Q1.

Interscope/Polydor's Eminem had done the double only last year when Recovery and his Rihanna-paired single Love The Way You Lie topped Q3's rankings, but the last home-grown act to do it was Syc0's Leona Lewis in late 2007 with Bleeding Love and her debut album Spirit.

Adele's achievement with Someone Like You in 2011's opening quarter is made more remarkable by the fact it was competing for sales with another of her songs in the

period's top five – fourth-placed Rolling In The Deep – while many potential buyers of her chart-topping ballad would have acquired the track via her mega-selling second album 21.

While coming nowhere near the numbers achieved by its parent album, the sales of Someone Like You were still remarkable with its 698,020 tally by the end of the quarter enough to make it the fourth biggest-selling one-track download by a UK act of all time. The XL release was on course last week to overtake the totals of La Roux's In For The Kill and Chasing Cars by Snow Patrol, second and third respectively on the all-time list, leaving only Cheryl Cole's Fight For

This Love in the way of it becoming the number one UK artist download in history.

Aided by Adele's two hits in the quarter's top five and her version of Make You Feel For My Love, which between them sold 1,358,713 units over the three months, more than 40m singles were sold in total for the first time in the introductory part of a year. This was as a result of an additional 2.9m downloads being purchased in the quarter compared to the first three months of 2010, according to OCC numbers, a 7.5% rise to grow the market to 41,036,532 units. For every 200 singles sold 199 of them happened digitally, leaving the physical market with just a 0.5% share of the mar-

ket. This compared to a 1.7% share in the opening quarter last year.

The single-track-download market's very biggest sellers have tended to be dominated by non-UK acts – Fight For This Love is the only British offering in the all-time digital Top 10 – but unusually four of this past quarter's top five singles were homegrown. Adele supplied two of them and Island/Lava's Jessie J the others with Price Tag finishing third and Do It Like A Dude fifth, with the top five completed by Elektra/Atlantic's Bruno Mars' Grenade.

Universal commercial division managing director Brian Rose says his company enjoyed a double-digit growth in singles business in a quarter in which on air/on sales rolled

Universal commercial division managing director Brian Rose adds he hopes someone in the Government takes notice that the German market is now bigger than the UK. "That was the most negative story of the quarter alongside the challenges HMV is facing."

DIGITAL SHIFT

Adele, naturally, also claimed the quarter's biggest-selling digital album with 21 shifting 367,735 downloads, more than the next four top sellers managed combined. That represented 26.5% of the album's total sales and helped the overall digital albums market grow by 33.9% year-on-year.

Nearly 2m more downloaded albums were sold compared to the first quarter of 2010 and made up 20.9% of the total albums market as physical's share dropped year-on-year from 84.7% to 79.1%. Digital's share of the compilations market is also now above 15% for the first time (15.4%) in a first quarter having been 10.5% during the opening period of 2010.

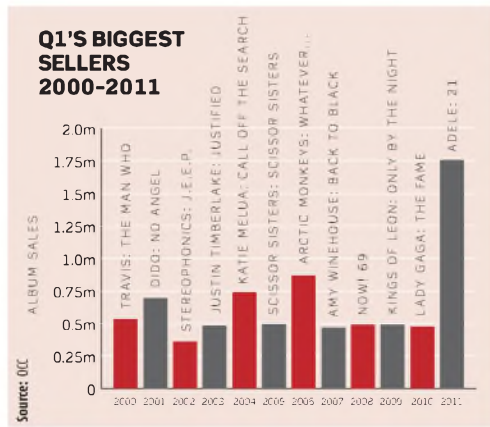
"It's encouraging to see the growth in digital albums more than compensated the decline in physical on the artist albums side," says BPI chief executive Geoff Taylor, but he notes that overall value in the market remains "very challenged" and, despite some positive signs in Q1, there is not a recovery in revenue.

Adele also helped to boost the presence of UK talent among the quarter's very biggest sellers with seven of the 10 most popular artist albums being by British talent. Just four of Q1 2010's 10 leading sellers came from home-grown artists. Alongside the two Adele albums, the rest of the UK list was made up entirely of debut or breakthrough acts, comprising Atlantic pair Plan B and Rumer, Parlophone's Tinie Tempah and Island's Mumford & Sons and Jessie J. Her album *Who You Are* was comfortably the biggest debut album released in the quarter by a UK artist, selling 256,762 copies to rank in fifth position.

"On the British side we had five British breakthroughs [in 2011], which is encouraging, says the BPI's Taylor. "This year we've had Jessie J, The Vaccines, Beady Eye, Clare Maguire and James Blake. Seven of the Top 10 is UK. Overall, Adele has really helped, but we've also seen a very big Brit Awards uplift this year."

Despite a greater presence in the quarter's Top 10, there were fewer UK artists overall among the period's Top 100 artist albums compared to 12 months ago, although Taylor notes UK share of all artist albums rose to 63%. British acts occupied 52 of the Top 100 positions, down from 59% during the first three months of 2010, while US artists led by Atlantic's Bruno Mars debut *Doo-Wops & Hooligans* at number four increased their share from 27% to 33%.

Led, of course, by Adele, pop remained the dominant genre, providing 39 of the Top 100 artist albums and four of the quarter's top five. This was up from 37% in the first quarter of 2010, but there was little change among the leading genres compared to the year before. Rock, contem-



porary urban and MOR/easy listening had identical shares of 27%, 7% and 6% as 12 months earlier, while among the other genres dance's share halved to 2% and blues doubled to reach that same amount thanks to Rumer's debut *Seasons Of My Soul* and Blix Street's latest posthumous Eva Cassidy album *Simply Eva*.

Both those releases were highlights of what was undoubtedly a positive start to 2011 for artist album sales, albeit one relying heavily on Adele. But it is hard to throw any positives on the compilations sector which just a year ago looked like it had slowed its decline with its year-on-year drop easing from 18.8% to 7.9%. The 19.3% slide experienced during the first three months of 2011 to send sales below 4m units shows just how much trouble this sector is in.

"Consumers are telling us compilations aren't exciting enough for them, whether physical or digital," says Universal's Rose. "We've got a huge job on our hands. We really need to re-engage the business to win these consumers back, but I still think there is a market there and we're doing a lot at this company to address it."

The compilations market's task of trying to match Q1 2010's figures was made harder by the fact the leading brand's first 2011 release, *Now! 78*, is not released until today (Monday) while its 2010 equivalent, *Now! 75*, came out on March 29, 2010, so could contribute to the first quarter of last year's numbers. But even if you strip out the 253,081 sales that album sold at the very end of Q1 2010 compilation sales would still be down nearly 15% over the first three months of this year. At least our old friend Adele crops up on the newly-released *Now!* album so hopefully she can now help to work her sales magic for compilations.



"We've ended up with a phenomenon. [21] has gone way beyond anything we anticipated"
 BEN BEARDSWORTH, XL RECORDINGS

LEFT UK talent from far left: Adele, Rumer and Tinie Tempah helped populate the quarter's albums top 10 with seven British artists

MARKET SHARES

BY PAUL WILLIAMS



XL BEGGARS NOT ONLY SINGLE-HANDEDLY made up all the majors' losses in the artist albums market in the first quarter of the year, but had another 200,000 sales to spare.

The independent sold 2,178,239 more full- and mid-price artist albums across the three months during 2011 compared to the same period last year, easily making up the 1,976,510 fewer sales achieved year-on-year by the four majors.

Universal commercial division managing director Brian Rose says it is great that in Adele the UK has a huge British star again, but notes, "Adele has taken a lot of volume away from the majors. It was no more evident than this Mother's Day weekend, which was incredible."

Adele was, of course, the reason for the impressive lift in XL Beggars' business with her two albums contributing 84.5% of its artist albums sales in the quarter. As a result its market share of the artist albums sector rose from 2.3% in the first quarter of 2010 to 12.9%, a record share for the independent, which finished ahead of EMI.

"We're extremely proud of what Adele is achieving and this market share is all about her rather than us," says XL Recordings managing director Ben Beardsworth, whose company finished as top albums company for the quarter.

Despite a record quarterly market share for his company and parent XL Beggars, Beardsworth insists it will not make XL waiver from its "usual mission of trying to work with great artists and really focus on them just as we have focused on Adele".

In stark contrast to XL Beggars, it was a very difficult quarter for Sony. Nearly 64% of the majors' losses in the artist albums market during the three months were suffered by Sony, which sold 1,263,159 fewer full- and mid-price artist titles compared to the first period of 2010. Universal and EMI's losses were more modest in comparison, although still amounted to 438,258 and 294,391 fewer units sold respectively. Warner was the only major to

TOP 10 SINGLES Q1 2011 Source: OCC

- 01 **ADELE** Someone Like You X.L.
- 02 **BRUNO MARS** Grenade Elektra
- 03 **JESSIE J FEAT. B.o.B** Price Tag Island/Java
- 04 **ADELE** Rolling In The Deep X.L.
- 05 **JESSIE J** Do It Like A Dude Island/Java
- 06 **RIHANNA** S&M Def Jam
- 07 **LADY GAGA** Born This Way Interscope
- 08 **CHRIS BROWN** Yeah 3X Sony
- 09 **CHIPMUNK FEAT. CHRIS BROWN** Champion Jive
- 10 **DIDDY DIRTY MONEY/SKYLAR GREY** Coming Home Roc-A-Fella/Interscope

out and the major enjoyed breakthroughs with Jessie J and Chase & Status. "Jessie J has been the stand-out new artist across the industry to date this year," he says. "It started strongly in terms of album sales and track sales and her two singles were among the first that went on air/on sale."

However, both Adele and Jessie J required some US input to their success - *Someone Like You* was co-written by Dan Wilson of US band Semisonic and Price Tag's authors included American writer/producer Dr Luke - while UK acts' share of the quarter's Top 100 sellers was down overall on a year ago.

UK acts filled 43 slots, a fall from 45 12 months earlier, while the US contingent rose from 35 to 41 (see graphs over page).

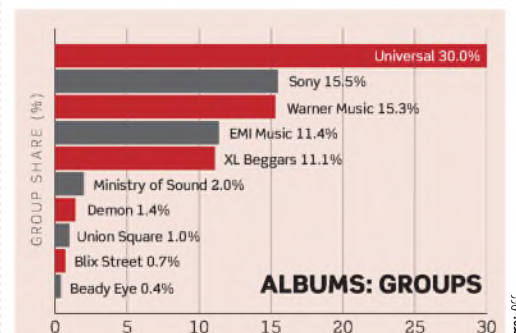
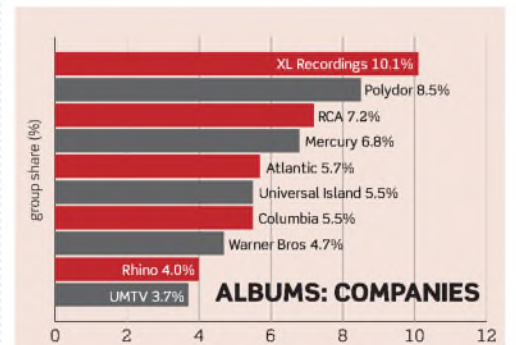
POP GOES THE GENRE

Pop and contemporary urban acts also tightened their grip further on the biggest selling singles list with 87 of the period's 100 biggest sellers coming from either genre. Pop was still ahead, occupying 44 slots compared to 41 the year before, and included seven of the top eight singles, according to OCC genre definitions. However, contemporary urban acts, including Parlophone's Tinie Tempah and Rinse/Columbia's Katy B, were

only just behind by providing 43 of the Top 100 sellers compared to 36 in the first three months of 2010.

Dance matched its Q1 2010 total with nine of the Top 100, led by the 3 Beat/AATW-issued *Hello* by Martin Solveig and Dragonette in 20th place, and comprehensively overtook rock. There were 12 rock-classified singles in Q1 2010's Top 100 but that dropped to just three in the opening part of this year with the highest, L.I.F.E. G.O.E.S.O.N. by Mercury's Noah & The Whale, 40th. 14th Floor/Atlantic act Birdy's debut *Skinny Love* was 77th and another Mercury act, Neon Trees, 88th with *Animal*.

That means rock's representation among the quarter's 100 biggest artist albums was nine times as big as that on the top-selling singles chart, as blatant an illustration as you can get about how one genre's popularity can vary so much between different recorded music sectors.



ANALYSIS SALES

"This just highlights the A&R and artist development strategy we've been pursuing over the last 18 months" CHRISTIAN TATTERSFIELD

sell more artist albums than a year ago. The increase was only 19,298 copies but, coupled with the sizeable drop by Sony, it was enough to lift it above Sony to rank as the second biggest artist albums company with a 16.1% share.

Warner provided just two of the top dozen artist albums in the first quarter of 2010, but a year later that grew to five, led in third place by Bruno Mars' Doo-Wops & Hooligans but also including Plan B's The Defamation Of Strickland Banks (sixth top seller), Cee Lo Green's The Lady Killer (eighth), Seasons Of My Soul by Rumer (10th) and Good Ol' Fashioned Love by The Overtones (12th).

"It just highlights the A&R and artist development strategy we've been pursuing over the last 18 months," says Warner Music UK CEO Christian Tattersfield of the major's Q1 run, noting four of those five acts in the quarter's top 12 were UK-signed. And he believes the major can further improve upon its present position.

"If you look at the chart at the moment, Overtones, Cee Lo, Rumer and Bruno, these records are going to be ones we're going to work all year. Focus on artists you believe in and have a deep commitment to market them for the longest period of time," he says.

As for Sony, a comparison between its top artist album sellers in the first quarters of 2010 and 2011 partially explains away the big loss in sales it suffered. It opened its 2010 account with five of the first quarter's 20 top artist sellers, led by Alicia Keys' The Element Of Freedom in fourth place, but 12 months on its highest-placed album for the opening period was Pink's Greatest Hits - So Far, down in 20th position.

All this translates on the rankings for all full- and mid-price albums - so covering both artist and compilation albums - to corporate market leader Universal's share dropping year-on-year from 33.0% to 30.0%, Sony holding onto second place but with its share dropping from 20.9% to 15.5%, third-placed Warner improving from 14.7% to 15.3% and EMI finishing fourth after dropping from 13.3% to 11.4%, with Brit winner Tinie Tempah starring.

XL Beggars is fifth on this table with an 11.1% share, nearly six times what it managed 12 months earlier.

XL EXCELS

XL Beggars' XL Recordings was also the quarter's top albums company with a 10.1% share with Polydor (8.5%) second after a run including Ellie Goulding's Lights and Elbow's Build A Rocket Boys!, while third-placed RCA's 7.2% share includes Pink and The Script.

In the compilations sector Universal remained the market leader by a comfortable distance, even though its share dropped across the 12 months from 31.4% to 28.7%, while runner-up EMI's share narrowed from 16.2% to 14.3% as Sony moved ahead of Ministry of Sound to take third spot, even though its 13.4% share was identical to a year ago. MoS's share decreased from 14.9% to 13.3% to place it fourth with Warner fifth.

Led by two mega hits from Jessie J, Universal saw its quarterly singles market share rise above 35% (35.6%) for the first time in 18 months after it provided half of the period's five biggest singles. Sony remained second and Warner third, despite both their shares dropping from 12 months ago. EMI remained fourth, although its share rose from 10.4% to 11.1%.

XL Beggars undoubtedly overshadowed the achievements of the independent sector in the quarter, helping to lift the indies' share of album sales from 17.9% of the market in the first three months of 2010 to 27.8% a year later. The quarter's next big independent Ministry Of Sound saw its own year-on-year albums share drop from 2.8% to 2.0% as it disproportionately suffered from the woes of the compilations market, while Demon's share grew year-on-year from 1.2% to 1.4% and Union Square expanded by 0.1 points to 1.0%.

Blix Street and Beady Eye moved into the Top 10 corporate groups in ninth and 10th places respectively after both placed albums in the quarter's Top 40. Blix Street's

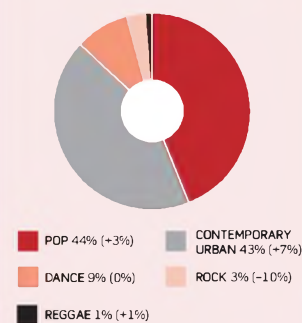


SALES STATISTICS Q1 2011

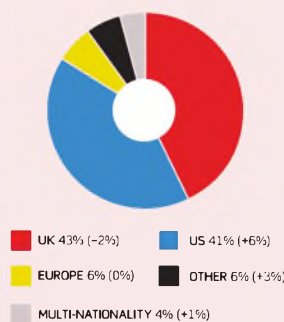
Source: OCC	Singles	Total albums
Q1 2011	41,036,532	26,069,109
Q1 2010	38,169,796	26,677,328
% change	+7.5%	-2.3%
Artist albums		Compilations
Q1 2011	22,144,055	3,925,053
Q1 2010	21,811,091	4,866,237
% change	+1.5%	-19.3%

	Physical alb.	Digital alb.
Q1 2011	20,616,915	5,452,194
Q1 2010	22,604,409	4,072,919
% change	-8.8%	+33.9%

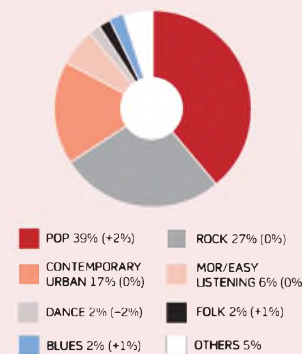
TOP 100 SINGLES BY GENRE



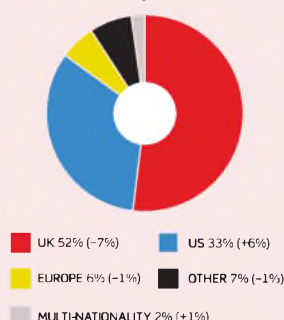
TOP 100 SINGLES BY ARTIST NATIONALITY



TOP 100 ARTIST ALBUMS BY GENRE



TOP 100 ARTIST ALBUMS BY NATIONALITY



figures in brackets above are percentage points change from Q1 2010 Source: MW research/OCC data

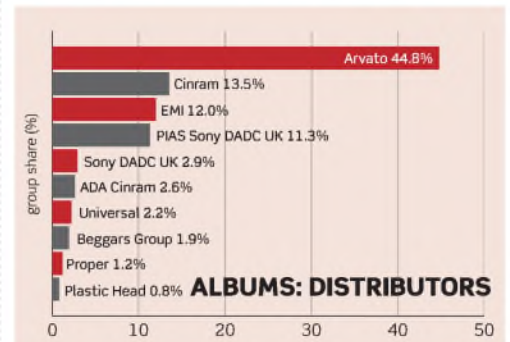
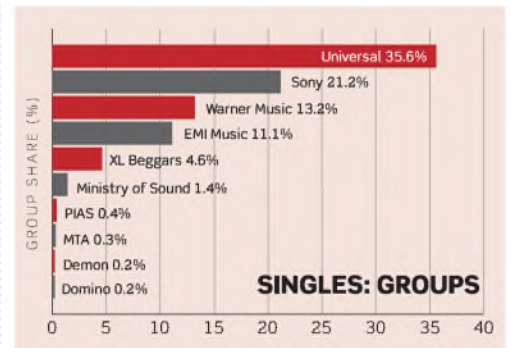
TOP
Dude power
Jessie J fuelled an 18-month high for Universal in the singles sector

RIGHT
Share drop
Sony took a blow with only Pink's 20th-placed greatest hits compilation in the quarter's top spots for the major

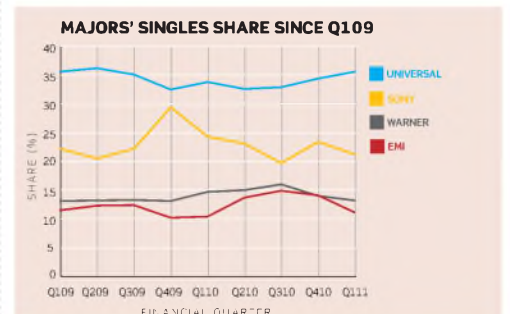
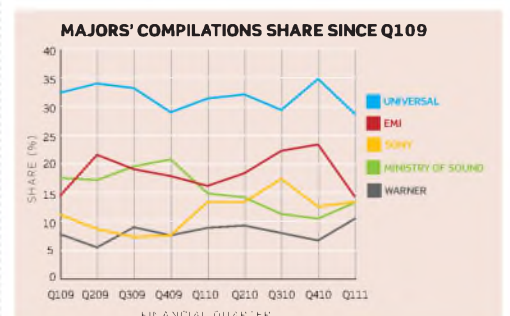
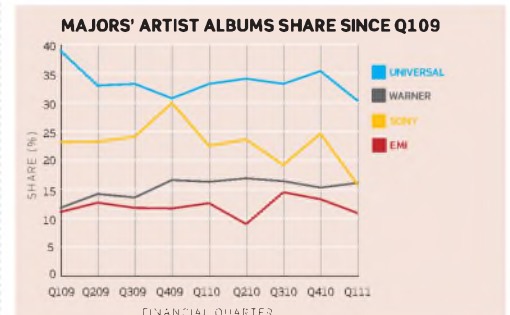
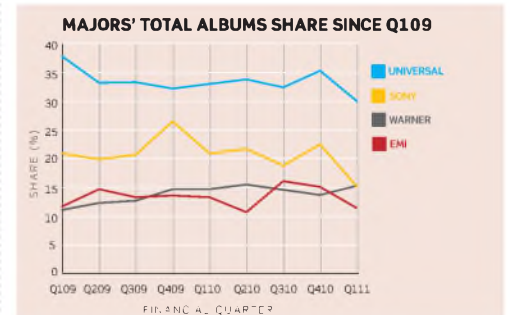


latest Eva Cassidy offering Simply Eva was the quarter's 16th top artist album, while the self-released Beady Eye debut Different Gear, Still Speeding ranked 24th

There was far less of a dramatic swing towards the indies on singles compared to albums with their share of the market growing year-on-year from 16.8% to 18.9%. This increase was again largely down to Adele and XL Beggars, while Q1 2010 top indie Ministry of Sound's own share was clawed back from 2.2% to 1.4%. No other independent could command more than half a per cent of the market with the closest to it PIAS Recordings which claimed 0.4% thanks in part to its Tiesto Vs Diplo/Busta Rhymes hit C'mon (Catch 'Em By Surprise).





QUARTERLY SHARE FROM Q1 2009





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MASTERCLASS**20 YEARS OF T**

From his early career as a mobile DJ in the Seventies to today, Pete Tong's desire to spread his love of from celebrating 20 years at Radio 1, the 'ambassador for dance' imparts his words of wisdom on how

■ BY CHRISTOPHER BARRETT

LAST FRIDAY NIGHT AT 7PM PETE TONG'S 20 years at Radio 1 were marked with a 12-hour star-studded special broadcast on the station. A Celebration of Pete Tong saw the DJ play his first studio Essential Mix since 1995 and the marathon show involved contributions from acts including The Chemical Brothers, Groove Armada, Chase & Status and Basement Jaxx – all of which have been among the many artists that Tong has championed since he kicked off his two-decade run on the station back in 1991.

During a career that stretches across four decades, there can be few DJs more deserving of the superstar DJ tag than Tong. Over the years he has become as synonymous with dance and electronic music as a pair of Technics 1210s and worked hard to create a multi-faceted career that has broadcasting very much at its heart.

Focused from a young age, the teenage Tong set out with a mobile disco based in a transit van. He soon moved on to become a club promoter before starting work writing for *Blues & Soul* magazine. Then one Monday night in 1979 Tong landed a 15-minute slot on Peter Powell's Radio 1 show – one hell of a coup for the 19-year-old from Kent.

In the years since, whether it be as an A&R at London Records, shifting vast numbers of The Annual compilation series with Boy George, helping set up the International Music Summit or taking Ibiza by storm with his residency at Pacha, Tong's list of accomplishments are long and varied. But he still recalls that first on-air experience at Radio 1 with relish.

"It was incredible, I was right in the deep end," says Tong. "As big as Radio 1 is now, back in '79 it was humungous, there was no competition. I was 19 years old, going up to Radio 1 every week and speaking on this guy's show and playing a lot of records for the first time."

Tong's stint on the station quickly helped him choose the career path he wanted to follow. "It was the first time I realised that if you do the breakfast show you don't pick your own music, so I decided right then and there that I didn't want to do that, I wanted to be a specialist presenter like John Peel or Robbie Vincent. That is where the love affair kicked off," he says.

Inspired by the likes of Radio 1's Vincent and Johnnie Walker, Radio Luxembourg's Tony Prince and the burgeoning pirate radio scene, Tong set about establishing himself as a radio DJ in his own right. Roles at stations including Kent's Invicta Radio, Radio London and a Saturday night stint on Capital followed, but it was not until 1991 when he was picked to replace the retiring Jeff Young that the door swung open again at Radio 1. He has been there ever since.

Among the many highlights of his two decades at Radio 1, Tong counts ushering in the new millennium live on his Friday night show, working on the UK's only Love Parade back in 2000 and helping bring Radio 1 to Ibiza for the first time in 1995 as among the most memorable. "We've never looked back since," he says.

During the recording of a three-hour live tribute to Tong at Maida Vale that went out at 9pm during last Friday's landmark show, he found himself reminding the audience, somewhat modestly, that "all he had to do was find the tracks, turn up and play them".

RIGHT

The essential mixer *Last week* Radio 1 broadcast a 12-hour special to mark Pete Tong's 20 years at the station

"If you haven't got the experience it will show when working at the highest level... it's like a Premier League team putting on a ringer - you get found out very quickly"

PETE TONG



TONG

music remains unabated. Fresh
to gain a foothold in radio

"That's been the real highlight," says Tong, "being able to do something you love with the support of a network like Radio 1 and organisation like the BBC. It's been incredible."

Here the man widely regarded as "the ambassador of dance music" uses his decades of experience to compile an insightful masterclass aimed at those climbing the first rungs of the ladder to broadcasting success.

1 GET EXPERIENCE

I always think back to the time when I was 19 and thought I was the bees knees, getting invited up to Radio 1 and walking on to the Peter Powell show. I thought I was ready; I thought, "Give me my own show." But I wasn't ready and being told no was the best bit of bad news I've ever had.

You have to learn your craft and learn it out in the wings somewhere; learn what works and what doesn't on a smaller stage. I have seen many people come to Radio 1 and get on the main stage a bit too quickly and most of them bounce off again and you don't hear about them a few years later. That is indicative of the fact that, both on the personality side and specialist side of radio, if you haven't got the experience it will show when you are working at the highest level. It is like playing for a Premier League football team and just putting on a ringer - you get found out very quickly.

All those years of toiling away in the suburbs and working on pirate and hospital radio stations have paid off. So my first piece of advice is - go and do the time.

2 BUILD YOUR REPUTATION OUTSIDE RADIO

If you want to be a specialist that is credible at the highest level you have to have experience and some clout in the community you are going to talk to. You have to be believable, otherwise you are just bouncing around on the surface and you will never make an impact.

Radio DJing wasn't a proper job at first, it was a hobby, so I had to have a job on the side. Now it is a massive part of my life but between 1983 and 1999 I worked for London Records and ran FFRR and that was my job. It was only really in the mid-Nineties when dance music went insane and I was selling 1m copies of The Annual with Boy George that Roger Ames looked at me and said, "This is kind of affecting your day job."

3 YOU EITHER HAVE IT OR YOU DON'T, SO BE YOURSELF

You can't manufacture a radio personality, so if you have something magnify whatever it is that works. [Tim] Westwood is like that, when I was on the pirate stations with him in the early Eighties he was the same Westwood as he is now, but he has mastered it. It's the same with Judge Jules; he was coming out with those mad statements and ridiculous rhymes when he was on Kiss in the pirate days. It is harder with specialists: has Gilles Peterson got a gimmick? Not really, he is quietly spoken but - most importantly - he's himself.

4 BE PREPARED TO LEARN FROM THOSE AROUND YOU

Being taught is really important. If you can find someone that will teach you about radio it will be hugely beneficial. I was really, really, lucky to be at Capital at the time Richard Park started. He was like the Alex Ferguson of radio - he was a brow beater. He used to listen to every single record and every single link obsessive-

ly and would scream down the phone at me and I used to have to go and see him every Monday morning. I was a specialist guy, I was on Saturday nights, it wasn't the breakfast show, but he gave me that kind of input. I didn't necessarily realise it at the time but that was my massive learning curve, '87 to '91 under Richard Park on Saturday nights. Just as the rave scene started to kick off he wanted me to play those records and gave me the kind of input a breakfast show host would get in terms of production. That was my education. Getting a mentor is easier said than done but I was lucky enough to bump into Richard Park at the right time.

5 ESTABLISH A RAPPORT WITH PRODUCERS, MUSICIANS AND DJs

I have gone out of my way to get to know people on a certain level and champion them. You build a rapport with people and that is very important if you are going to be seen as the guy to represent a particular kind of music. Radio 1 is excellent at that now; in general its experts in their fields have a strong reputation amongst their community of musicians and producers. We have all got a very strong link to our scene that goes well beyond playing records. If you are going to be a specialist DJ, for me it's always been important to be a [club] DJ first and a radio DJ second. I always felt like I would be a bit of a fraud if I wasn't getting out there playing in clubs.

6 KEEP A DIALOGUE OPEN WITH YOUR LISTENERS

The revolution of online and the way online activity has integrated with radio in the last 10 years is fascinating. In the old days someone would send you a letter, then faxes would come in all night, then it was email and now it is Twitter, Facebook and texts - no one writes a letter anymore, I probably get one a month. Interacting with your audience and being accessible to them and being sensitive to their opinions is very important.

7 BE PREPARED TO EVOLVE AND EMBRACE CHANGE

Too much of one thing will wear an audience out and they will get bored of you. I regret sometimes that

RIGHT

All-nighter (top-bottom) with Chase & Status and Groove Armada at Radio 1's Friday night Maida Vale session. Tong in the mix



"You can't manufacture a radio personality, so if you have something, magnify whatever it is that works"

PETE TONG



in my career I have been a Jack of all trades and master of none - that I will never be known as the best trance DJ or the best house DJ because I never stuck religiously to one thing. But the good thing was that I was never pigeonholed. I am Mr dance and electronic music and I have been there for 20 years and that's the path I chose. It's important to be open to new things.

8 YOU NEED A GENUINE PASSION FOR MUSIC

Radio to me has always been about finding and breaking new music and to do that you have to have an unquenchable thirst for new music and the patience to listen to it. You need to be out there engaging with new music as much as possible.

9 KEEP YOURSELF ENERGISED AND FRESH

It's important to keep fit and not go crazy all the time. Everyone associates - especially with the era that I come from - everyone being drug-infested crazy fools but you can't get to 20 years and do what I do, with the ball-and-chain aspect of radio always there - and especially at my age - without looking after yourself. If you sit in a dark room for weeks on end you won't find what you are looking for.

10 MAKE TIME TO LISTEN TO ALL KINDS OF MUSIC

I listen to all kinds of music which is helpful; it gives you a perspective for the wider scene. Try and listen to the music properly; people have spent six months making it so give it more than 30 seconds before turning it off, which people do all the time in radio. It is impossible to listen to all the music, but you have to find a way of selecting and making more time for the special things. Sometimes something is so special I will make time to go out for a bike ride so I can really focus and listen to the whole thing.

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SINGLE OF THE WEEK

DIONNE BROMFIELD FEAT. DIGGY SIMMONS *Yeah Right*



(Lioness/Island)
Dionne Bromfield may currently be best known as Amy Winehouse's god-daughter but a few more songs like Yeah Right and she could emerge from her relative's considerable shadows. Yeah Right is a great pop song, not entirely dissimilar to Ms Winehouse's own output, with a classic US soul feel that leans on Motown. The overall sound, though, is somewhat less retro than Winehouse, with Diggy Simmons' rap adding a vital modern edge. Bromfield has a great voice, too, and the maturity of her performance belies her young age. Little wonder, then, that Yeah Right is already motoring up the airplay charts.

BEN CARDEW previous single (chart peak): **Mama Said (43)**



ALBUM OF THE WEEK

■ **FOO FIGHTERS** *Wasting Light* (Columbia)



Back to save rock from the doldrums, the Foons waste no time in stamping their brash, confident trademark all over this seventh studio album. Produced by Butch Vig (Nirvana, Smashing Pumpkins, Garbage), this is the slick, fist-pumping, supersized stadium rock of which Dave Grohl has long been a master. But there are a few exceptions to the Foo Fighters' rule of thumb, notably melodic metal monster White Limo, Americana-tinged anthem These Days and the lower tempo of the Kurt Cobain-biographical I Should Have Known, with Nirvana's Krist Novoselic on bass. Curiously they save the best for last with closing number Walk easily the standout track - ahead of recent single Rock and surefire crowdpleaser A Matter Of Time. Not that Foons fans need much encouragement on the festival circuit, but this set is sure to go down well at V and Isle Of Wight.

ED MILLER



• ALSO OUT THIS WEEK • ALSO OUT THIS WEEK • ALSO OUT THIS WEEK • ALSO OUT THIS WEEK •

■ **SINGLE DEERHUNTER**

Memory Boy (4AD)



The second single to be lifted from Deerhunter's hugely acclaimed 2010 album *Halcyon Digest* serves as a great taster for those unaware of the band's knack of recording no-frills, heads-down indie peppered with pure pop melodies and the slightest whiff of glam rock - close your eyes and it could be Alvin Stardust at the microphone. The band recently completed the UK leg of their extensive European tour which took in rapturously-received nights at Leeds, Manchester and Shepherd's Bush.

SIMON WARD

and the likes of R Kelly in terms of melody and feel - but on close listening the neat production maintains a lot of Night Air's underground touches. This is a delicate balance to pull off but Woon has built up a large amount of good will with previous singles, which should mean he gets a listen. **BEN CARDEW**

■ **SINGLE BEASTIE BOYS**

Make Some Noise (EMI)

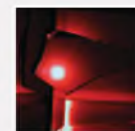


With the Beastie Boys' first full album since 2004's *To The 5 Boroughs* gathering dust on the shelf due to Adam Yauch's recent health problems, worries were that the trio's delayed return would sound stale. Not a bit of it - *Make Some Noise* is prime Beasties; all live drums and bass, fuzz organ and their inventive and entertaining rhymes sounding as unique as ever. With more than a nod to their early-Nineties *Check Your Head* era, the single is a brilliant return and will serve as an appetising taster for the *Hot Sauce Committee Part Two* album, finally scheduled for release on May 2.

SIMON WARD

■ **ALBUM TV ON THE RADIO** *Nine Types Of Light*

(Fiction/Polydor)



The fourth album by TV On The Radio marks a softer, more gentle side to the furious and New York five-piece. Gone are singer Tunde Adebimpe's primal howl and producer/multi-instrumentalist Dave Sitek's intense gospel-funk hoedowns, to be replaced with an intimacy only hinted at on the band's previous releases. There is still the slow-building intensity which helped form their sound the fractured, chugging wall of blues rock is replaced by banjos (Killer Crane) and mandolins (Keep Your Heart). However, far from diluting Nine Types Of Light, all the talk about love takes the band on a fresh direction and, while loyal fans may take a while to adjust to the band showing their soft underbellies, tracks such as *Repetition* help to remind listeners this is a band who can still have a bite and aren't afraid to use it.

CHARLOTTE OTTER

APRIL 11

SINGLES

- **BEASTIE BOYS** *Make Some Noise* (Parlophone)
- **CHARLOTTE CHURCH** *Snow* (Dooby/EMI)
- **CHIPMUNK FEAT. KERI HILSON** *In The Air* (live)

- **DEERHUNTER** *Memory Boy* (4AD)
- **DEV** *Bass Down Low* (Island)
- **DIONNE BROMFIELD FEAT. DIGGY SIMMONS** *Yeah Right* (Lioness/Island)
- **GUILLEMOTS** *The Basket* (Geffen)
- **JOAN AS POLICE WOMAN** *Nervous* (PIAS)
- **MANN FEAT. 50 CENT** *Buzzin* (Def Jam)

- **JESS MILLS** *Vultures* (Island)
- **RUMER** *Goodbye Girl* (Atlantic)
- **WILLOW SMITH** *21st Century Girl* (Columbia/Roc Nation)
- **BRITNEY SPEARS** *Till The World Ends* (live)
- **SUNDAY GIRL** *Human Love* (Geffen)
- **LIL' WAYNE** *John* (Island)

- **THE WOMBATS** *Anti-D* (4th Floor)
- **JAMIE WOON** *Lady Luck* (Cadenet/Sony)

ALBUMS

- **AUTECHRE** *EPs 1991-2002* (Warp)
previous album (first-week sales/total sales): *Oversteps* (334/4,944)
- **FOO FIGHTERS** *Wasting Light* (Columbia)
previous album: *Echoes, Silence, Patience & Grace* (135,717/691,125)
- **GLEE CAST** *Glee: The Music - Vol. 5* (Epic)
previous album: *Glee: The Music, Volume 4* (37,182/78,173)
- **HOLY GHOST!** *Holy Ghost!* (DFA)
debut album
- **THE HOOSIERS** *Bumpy Ride* (Angelic Uriar)
previous album: *The Illusion of Safety* (10,565/25,872)
- **ROBBIE ROBERTSON** *How To Become Clairvoyant* (Fontana)
previous album: *Contact From The Underworld of Redboy* (1,780/7,563)
- **TV ON THE RADIO** *Nine Types Of Light* (Fiction/Polydor)
previous album: *Dear Science* (6,129/50,211)

APRIL 18

SINGLES

- **THE AIRBORNE TOXIC EVENT** *Numb* (Mercury)
- **TRAVIS BARKER FEAT. SWIZZ BEATZ, LIL' WAYNE, THE GAME & RICK ROSS** *Can A Drummer Get Some* (Island)
- **BROKEN BELLS** *Meyrin Fields EP* (Columbia)
- **ALEX CLARE** *Too Close* (Island)
- **TAIO CRUZ** *Telling The World* (4th & Broadway)
- **DIDDY & DIRTY MONEY FEAT. RICK ROSS & TREY SONGZ** *Ass On The Floor* (Bad Boy/Interscope)
- **FENECH-SOLER** *Stop And Stare* (B-Unique)
- **FOSTER THE PEOPLE** *Houdini* (Columbia)
- **ALICE GOLD** *Runaway Love* (Fiction)
- **GORILLAZ** *Amarillo/Revolving Doors* (Parlophone)
- **PJ HARVEY** *The Glorious Land* (Island)
- **HERCULES & LOVE AFFAIR** *Painted Eyes* (Moshi Mosh/Coopriat vcz/2)
- **JAPANESE VOYEURS** *Get Home* (Polydor)
- **JESSICA 6** *White Horse* (Peacefrog)
- **KE\$HA** *Blow* (RCA)
- **NATALIA KILLS** *Mirrors* (Interscope)
- **KITTY DAISY & LEWIS** *I'm So Scryll!* (M'Ging Back) (Sunday Best)
- **ALISON KRAUSS & UNION STATION** *Paper Airplane* (Rounder/Decca)
- **THE LONELY ISLAND** *Mother Lover* (Island)
- **RICKY MARTIN** *The Best Thing About Me Is You* (RCA)
- **MOHOMBI FEAT. AKON** *Dirty Situation* (Island)
- **MORRISSEY** *Glamorous Glue* (Major Minor)
- **PACIFIC! FEAT. EL PERRO DEL MAR** *Unspoken* (Vulture)
- **PITBULL FEAT. NAYER, AFROJACK & NE-YO** *Give Me Everything (I)*
- **RAPHAEL SAADIQ** *Radic* (RCA)
- **SNOOP DOGG VS DAVID GUETTA** *Sweet* (Capitol/Parlophone)
- **STARBOY NATHAN** *Diamonds* (Mona/Wbes Corner)
- **THE STREETS** *OMG* (679/Atlantic)

- **THE TAMBORINES** *Black & Blue* (Beat-Mo)
- **TEAM ME** *Tear Me EP* (Propeller)
- **DUNCAN TOWNSEND** *Painted Like A Picture* (Dramatico)
- **TRIBES** *We Were Children* (Island)
- **TWENTY TWENTY** *Love To Life* (Geffen)
- **WAKA FLOCCA FLAME FEAT. ROSCOE DASH & WALE** *No Hands* (Asylum)
- **THE WAVE PICTURES** *Little Surprise* (Moshi Mosh)
- **WE ARE THE OCEAN** *The Waiting Room* (Fassie)
- **YUCK** *Get Away* (Mercury/Pharmacy)

ALBUMS

- **ABOUT GROUP** *Start And Complete* (Domino)
- **BRAIDS** *Native Speaker* (Kanine)
- **BILL CALLAHAN** *Apocalypse* (Drag City)
- **CHIPMUNK** *Transition* (live)
- **COLIN DEVLIN** *Democracy Of One* (United Artists)
- **EXPLOSIONS IN THE SKY** *Take Care, Take Care, Take Care* (Bellz Union)



- **GORILLAZ** *The Fall* (Parlophone)
- **GUILLEMOTS** *Walk The River* (Geffen)
- **KD LANG** *Sing It Loud* (Nonesuch)
- **THE KING BLUES** *Punk & Poetry* (Transmission)
- **RICKY MARTIN** *Musica + A ma + Sexo* (RCA)
- **MIKE & THE MECHANICS** *The Road* (CMC)
- **SNOOP DOGG** *Doggumentary* (Parlophone)
- **STEVE MILLER BAND** *Let Your Hair Down* (Roadrunner)
- **TUNE-YARDS** *W H O K I L L* (4AD)
- **VARIOUS** *Eurovision 2011* (EMI)
- **VARIOUS** *Everybody Wants To Be A Cat* (Disney)
- **WALLIGFORD PARISH CHOIR** *The Hymns Album* (Decca)
- **JAMIE WOON** *Mirrorwriting* (Cadenet Songs)

APRIL 25

SINGLES

- **BROTHER** *Still Here* (Geffen)
- **ELBOW** *Open Arms* (Fiction)
- **ENCORE** *The One* (Island)
- **EVERYTHING EVERYTHING** *Final Form* (Geffen)
- **JON FRATELLI** *Santa Domingo* (Island)
- **JOSH GROBAN** *Higher Window* (Reprise/43)
- **TONY LIONNI** *Lost Souls EP* (Champion)
- **NERO** *Gu It* (Mta/Mercury)
- **THE OVERTONES** *The Longest Time* (Warner Music Entertainment)
- **THE SOUND OF ARROWS** *Nova* (Geffen)
- **TRAIN** *Marry Me* (Columbia)
- **WASHINGTON** *How To Tame Lions* (Mercury)
- **THE WATERBOYS** *In A Special Place* (Parlophone)

Some tracks below may already feature in the OCC singles chart as downloads, but these listings indicate their official release

Please email any key release information to isabelle@musicweek.com

ALBUMS

- **THE AIRBORNE TOXIC EVENT** All At Once (Mercury)
- **ALESSI'S ARK** Time Travel (Bella Union)
- **ELYSIUM III** Rock Diva (Island)
- **EMMYLOU HARRIS** Hard Bargain (Nonesuch)
- **JENNIFER HUDSON** I Remember Me (RCA)
- **MORRISSEY** The Very Best Of (Major Minor)



- **PREFUSE 73** The Only She Chapters (Warp)
- **JOSHUA REDMAN** James Farm (Nonesuch)
- **WE ARE THE OCEAN** Go Now And Live (Hassle)
- **THE WOMBATS** Proudly Present... This Modern Glitch (14th Floor)

MAY 2

SINGLES

- **CHASE & STATUS** Time (Mercury)
- **DEITA MAID** Of My Own (Geffen/Future)
- **DISTANCE** Falling (Island)
- **MARIANNE FAITHFULL** No Reason (Dramatico)
- **WYNTER GORDON** Dirty Talk (Atlantic)
- **GURRUMUL & BLUE KING BROWN** Gathu Mawula Revisited (Dramatico)
- **JENNIFER HUDSON** I Remember Me (RCA)
- **MILES KANE** Rearrange (Columbia)
- **PETE LAWRIE** Half As Good (Island)
- **EMILY OSMENT** Lovesick (Virgin)
- **JAY SEAN FEAT. LIL' WAYNE** Hit The Lights (Cash Money/Island)
- **TWO WOUNDED BIRDS** All We Wanna Do//Midnight Wave (Moshi Moshi)

ALBUMS

- **BEASTIE BOYS** Hot Sauce Committee Part 2 (EMI)
- **CHRISTOPHER CROSS** Doctor Faith (Earmusic)
- **PETE LAWRIE** A Little Brighter (Island)
- **ANDREW LLOYD WEBBER** The Wizard Of Oz (Polydor)
- **JENNIFER LOPEZ** Love? (Mercury)
- **MIDDLEMAN** Spinning Plates (Blip)
- **GARY MOORE** Ballads & Blues 1982-1994 (Virgin)
- **JOSHUA RADIN** The Rock & The Tide (14th Floor)
- **REVOKER** Revenge For The Ruthless (Roadrunner)
- **STEVIE NICKS** In Your Dreams (Warner Brothers)
- **TWENTY TWENTY** Small Talk (Geffen)
- **WILD BEASTS** Smother (Domino)
- **YOUNG THE GIANT** Young The Giant (Roadrunner)

MAY 9

SINGLES

- **KEREN ANN** My Name Is Trouble (Parlophone)

- **BOYZ** Backseat (Warner/Shotty/Asylum)
- **CHRIS BROWN FEAT. BENNY BENASSI** Beautiful People (Sony RCA)
- **CAT'S EYES** Face In The Crowd (Polydor)
- **DANNY & FREJA** If Only You (Island)
- **DIONNE BROMFIELD FEAT. LIL' TWIST** Muggin' (Lioness/Island)
- **DANGER MOUSE** Two Against One/Black (Parlophone)
- **CARO EMERALD** A Night Like This (Dramatico)
- **FIXERS** Crystal (Mercury)
- **FRANKIE & THE HEARTSTRINGS** That Postcard (Popsex/Wichita)
- **GHOSTPOET** Survive It (Brownswood)
- **HURTS** Illuminated/Better Than Love (Major Label/RCA)
- **ALEXIS JORDAN** Hush Hush (Starroc/Rocnation/Columbia)
- **CLARE MAGUIRE** Shield And Sword (Polydor)
- **BRUNO MARS** The Lazy Song (Elektra/Atlantic)
- **ALEX METRIC & STEVE ANGELO** Open Your Eyes (Positiva/Virgin)
- **JESS MILLS** Live For What I Die For (Island)
- **MOBY** The Day (Little Idiot)
- **MONA** Listen To Your Love (Island)
- **JOSH T PEARSON** Woman When I've Raised Hell (Mute)
- **THE SCRIPT** Science & Faith (Phonogenic)

ALBUMS

- **BEATSTEAKS** Milk & Honey (Warner Bros)
- **CHRIS THILE & MICHAEL DAVES** Sleep With One Eye Open (Nonesuch)
- **SPENCER DAY** Vagabond (Concord/Wrasse)
- **DELTA MAID** Outside Looking In (Geffen/Future)
- **EMA** Past Life Martyred Saints (Souterrain Transmissions)
- **GANG GANG DANCE** Eye Contact (uAD) (Columbia)
- **MILES KANE** Colour Of The Trap (Columbia)
- **KATE & ANNA MCGARRIGLE** Tell My Sister (Nonesuch)
- **HUGH LAURIE** Let Them Talk (Warner Brothers)
- **THE LONELY ISLAND** tbc (Island)
- **MANCHESTER ORCHESTRA** Simple Math (Columbia)
- **MATTHEW MORRISON** Matthew Morrison (Mercury)
- **RANDY NEWMAN** The Randy Newman Songbook Vol. 2 (Warner Bros)
- **SADE** The Ultimate Collection (RCA)
- **YOUNG LEGIONNAIRE** Crisis Works (Wichita)
- **THE ZOMBIES** Breath Out, Breathe In (Red House)

MAY 16

SINGLES

- **COCKNBULLKID** Asthma Attack (Island/Moshi Moshi)
- **DEATH CAB FOR CUTIE** You Are A Tourist (Atlantic)
- **MICHAEL FRANTI & SPEARHEAD** Sound Of Sunshine (EMI)
- **THE JAPANESE POPSTARS** Joshua (Virgin)
- **JONATHAN JEREMIAH** Heart Of Stone (Island)
- **LUPE FIASCO FEAT. SKYLAR GREY** Words I Never Said (Atlantic)

- **LYKKE LI** Sadness Is A Blessing (Atlantic/LI)
- **DAVID'S IYRE** Heartbeat (Hideout/Mercury)
- **NOAH & THE WHALE** Tonight's The Kind Of Night (Mercury)
- **PLAIN WHITE T'S** Boomerang (Island)
- **PORT ISAAC'S FISHERMAN'S FRIENDS** No Hoppers, Jokers & Rogues (Island)
- **THOSE DANCING DAYS** Can't Find Entrance (Wichita)
- **EDDIE VEDDER** Longing To Belong (Island)

ALBUMS

- **AUSTRA** Feel It Break (Domino)
- **KATE BUSH** Director's Cut (Fish People/EMI)



- **DANGER MOUSE** Rome (Parlophone)
- **FRIENDLY FIRES** Pala (XL)
- **IDIOT GLEE** Paddywhack (Moshi Moshi)
- **LETS WRESTLE** Nursing Home (Full Time Hobby)
- **JOHN MARTYN** Heaven And Earth (Hole In The Rain)
- **MOBY** Destroyed (Little Idiot)
- **MONA** Mona (Island)
- **ROYAL BANGS** Flux Outside (Glassnote/Cooperative)
- **TENNIS** Cape Dory (Carmen San Diego)
- **LIL' WAYNE** Tha Carter IV (Island)

MAY 23

SINGLES

- **BENJI BOKO FEAT. MAXI JAZZ** Where My Heart Is (Tru Thoughts)

- **ALEX CLARE** Treading Water (Island)
- **DOM** Living In America (EMI)
- **WIZ KHALIFA** No Sleep (Atlantic)
- **NERINA PALLOT** Hands Up (Geffen)
- **THE PIERCES** Glorious (Polydor)
- **OLIVIA SEBASTIANELLI** Olivia Sebastianelli EP (RCA)
- **TODDLA T FEAT. SHOLA AMA & J2K** Take It Back (Ninja Tune)
- **TOPLAYER** tbc (Underdogs)
- **WONDERLAND** Is It Just Me (Mercury)

ALBUMS

- **CLOUD CONTROL** Bliss Re ease (Infectious)
- **COCKNBULLKID** Adulthood (Island/Moshi Moshi)
- **NEIL DIAMOND** The Bang Years 1966-1968 (Columbia/Legacy)
- **DOM** Sun Bronzed Greek Gods (EMI)
- **DUANE EDDY** Roadtrip (EMI)
- **LADY GAGA** Born This Way (Interscope)
- **STEPHEN MARLEY** Revelation: Part - The Root Of Life (Island)
- **MARLI HARWOOD** Clocks & Full Stops (Marli Records)
- **VARIOUS** The Flowerpot (Island)

MAY 30

SINGLES

- **COLBIE CAILLAT** I Do (Universal Republic/Island)
- **JESSIE J** Nobody's Perfect (Island/Lava)
- **MATTHEW MORRISON** Summer Rain (Mercury)
- **ROBYN** Call Your Girlfriend (Konich iwa)

ALBUMS

- **BLACK STONE CHERRY** Between The Devil And The Deep Blue Sea (Roadrunner)
- **DEATH CAB FOR CUTIE** Codes And Keys (Atlantic)
- **FLEET FOXES** Helplessness Blues (Bella Union)
- **KITTY DAISY & LEWIS** Smoking In Heaven (Sunday East)
- **MAYBESHEWILL** I Was Here For A Moment, Then I Was Gone (Function)

- **NERINA PALLOT** Year Of The Wolf (Geffen)
- **THE PIERCES** You And I (Polydor)
- **TOPLAYER** Only Human (Underdogs)
- **EDDIE VEDDER** Ukelele Songs (Island)

JUNE 6

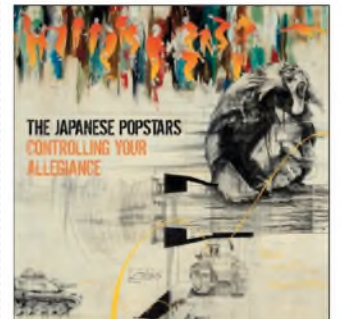
ALBUMS

- **ARCTIC MONKEYS** Suck It And See (Domino)
- **BATTLES** Gloss Drop (Warp)
- **DEPECHE MODE** Remixes 2: 81-11 (Mute)
- **FUCKED UP** David Comes To Life (Matador)
- **G-LOVE** Fixin' To Die (Island)
- **QUEEN** Deep Cuts II (Island)
- **WONDERLAND** Wonderland (Mercury)

JUNE 13

ALBUMS

- **THE ANTLERS** Burst Apart (Transgressive)



- **THE JAPANESE POPSTARS** Controlling Your Allegiance (Virgin)
- **KASSIDY** Waking Up Sideways (Vertigo)
- **OWL CITY** All Things Bright And Beautiful (Island)
- **PAUL SIMON** So Beautiful Or So What (Pearl/Concord UCL)
- **PITBULL** Planet Pit (J)
- **QUEEN** 1977-1982: Excess All Areas (5 Albums) (Island)
- **DUNCAN TOWNSEND** Out Of The Red (Dramatico)
- **VETIVER** The Errant Charm (Bella Union)

THE PANEL

Each week we bring together a selection of tips from specialist media tastemakers



SARAH HARDY (FASHION.MUSIC.STYLE)

Feldberg: Don't Be A Stranger (Smalltown America) This Icelandic pop-rock duo has managed to create a pretty catchy soundtrack for the summer. There's a Skye Edwards tone to Rósa's voice at times - add a dose of The Cardigans with head-bobbing beats and choruses just the right side of repetitive and you've got it made.



BREE HOSKIN (GAYDARRADIO.COM)

Milk and Sugar: Hey (Nah Nah Nah) (Ministry of Sound) German house producers Mike Milk and Steven Sugar have sampled Vaya Con Dios' Nineties jazz-rock hit to create 2011's answer to We No Speak Americano. In other words, it's a bouncy toe-tapper that is just as catchy as it is joyous. Pure fun.



TRENT KENNEDY (KINGDOM)

Kontakte: We Move Through Negative Spaces (Drifting Falling) Taking in elements of post-rock, shoegaze and shimmering electronics, Kontakte have honed in on their songwriting and applied a high level of instrumentation to gives them the edge they need to outshine their fellow guitar bands. Highly recommended.



MICHAEL HANN (THE GUARDIAN)

The Airborne Toxic Event: Numb (Mercury) Numb has the driving basslines, huge guitar hooks and vaguely angst-ridden lyrics - "I just want to be numb." offers Mikel Jollett - as their first album. But, once again, there's a commercial nous and ear for a melody that so many of their epic rock contemporaries lack.

KEY RELEASES

Retail goes GaGa for Lady's new album



Lady Gaga tops Play and HMV

PRE-RELEASE FOCUS

BY ALAN JONES

WITH FOO FIGHTERS' *Wasting Light* now released, there was a vacancy to be filled atop all of the major retailers' pre-release charts this week. Customers of HMV and Play both elect Lady GaGa's eagerly awaited second album *Born This Way* as their new champion,

while Amazon's shoppers favour Fleet Foxes' upcoming *Helplessness Blues*.

More than 30 years into their career, veteran rockers Whitesnake are still a force to be reckoned with and their new album *Forevermore* makes all the right moves, climbing 7-4 at Amazon and 5-4 at HMV, while the CD/DVD combination edition arrives at Play's chart at number five. The standalone CD follows a place lower.

In a simian stand-off, Arctic Monkeys' *Suck It And See* is number 10 at HMV but nowhere at Amazon, while Gorillaz' *The Fall* is a mirror image, ranking 10th at Amazon but uncharted at HMV. Play customers go ape for both, but prefer Gorillaz, placing them fourth and Arctic Monkeys ninth.

The combination of Wretch 32 and Example continues to provide an attractive and intriguing match for users of Shazam, with their

Unorthodox track the most-tagged pre-release for the second week in a row.

As unpredictable as ever, Last.fm's Hype chart is topped by Drake. The Canadian rapper's new album *Take Care* is not released until September but he is featured on three current hits, which may or may not be why Last.fm listeners have delved back into the past to elect his December 2009 single *Forever* as their top choice.

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	SHAKIRA	601,438	+43,521
2	LADY GAGA	592,428	64,304
3	EMINEM	578,249	-12,4736
4	JUSTIN BIEBER	577,563	-44,856
5	RIHANNA	449,421	-382,160
6	KATY PERRY	436,642	-63,033
7	THE BEATLES	413,811	-16,700
8	WIZ KHALIFA	373,208	67,255
9	SELENA GOMEZ	332,413	-66,647
10	AKON	327,470	-34,611
11	DAVID GUETTA	322,730	-12,498
12	AVRIL LAVIGNE	321,558	-32,527
13	LIL WAYNE	308,150	-8,567
14	LINKIN PARK	307,525	-19,086
15	USHER	282,665	-41,818
16	ENRIQUE IGLESIAS	257,293	-30,856
17	TAYLOR SWIFT	257,034	-26,359
18	BEYONCÉ	247,607	-57,084
19	BRITNEY SPEARS	226,539	-37,550
20	50 CENT	219,716	-27,751

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	LADY GAGA	Born This Way	Interscope
2	DR DRE	Detox	Interscope
3	FLEET FOXES	Helplessness Blues	Bella Union
4	GORILLAZ	The Fall	Parlophone
5	WHITESNAKE	Forevermore (+DVD)	Frontiers
6	WHITESNAKE	Forevermore	Frontiers
7	BRUCE SPRINGSTEEN	Live 1975	Left Field
8	IRON MAIDEN	The Best Of 1990-2010	EMI
9	ARCTIC MONKEYS	Suck It And See	Domino
10	WOMBATS	This Modern Glitch	14th Floor
11	THE PIERCES	You And I	Polydor
12	KATE BUSH	Director's Cut	Fish People/EMI
13	MY BLOODY VALENTINE	Loveless	Sony
14	BLACK STONE CHERRY	Between...	Roadrunner
15	SOPHIE ELLIS-BEXTOR	Straight To...	Interscope
16	PAUL SIMON	So Beautiful...	Hear/Concord UCI
17	LADY GAGA	Born This Way (deluxe)	Interscope
18	MIKE & THE MECHANICS	The Road	CMG
19	BEASTIE BOYS	Hot Sauce Com II	Parlophone
20	THE WATERBOYS	In A Special Place	EMI

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	FLEET FOXES	Helplessness Blues	Bella Union
2	KATE BUSH	Director's Cut	Fish People/EMI
3	WHITESNAKE	Forevermore	Frontiers
4	LADY GAGA	Born This Way	Interscope
5	FGTH	Liverpool	Salvo
6	A-HA	Ending On A High Note	UMC
7	WOMBATS	This Modern Glitch	14th Floor
7	STEVE EARLE	I'll Never Get Of...	New West
9	HUGH LAURIE	Let Them Talk	Warner Brothers
10	GORILLAZ	The Fall	Parlophone
11	THE PIERCES	You And I	Polydor
12	MIKE & THE MECHANICS	The Road	CMG
13	BRUCE SPRINGSTEEN	Live 1975	Left Field
14	PAUL SIMON	So Beautiful...	Hear/Concord UCI
15	JAMIE WOON	Mirrorwriting	Gandent Songs
16	JOHN MARTYN	Heaven...	Hole In The Rain
17	EMMYLOU HARRIS	Hard Bargain	Nonesuch
18	MILES KANE	Colour Of The Trap	Columbia
19	FRANK TURNER	England Keep...	Xtra Mile
20	GLEE CAST	Glee - The Warblers	Epic

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	LADY GAGA	Born This Way	Interscope
2	WOMBATS	This Modern Glitch	14th Floor
3	CHIPMUNK	Transition	Jive
4	WHITESNAKE	Forevermore (+DVD)	Frontiers
5	FRANK TURNER	England Keep...	Xtra Mile
6	DR DRE	Detox	Interscope
7	FLEET FOXES	Helplessness Blues	Bella Union
8	PAUL SIMON	So Beautiful...	Hear/Concord UCI
9	BIG TIME RUSH	BTR	Sony
10	ARCTIC MONKEYS	Suck It And See	Domino
11	VARIOUS	Eurovision 2011	EMI
12	JAMIE WOON	Mirrorwriting	Gandent Songs
13	PATRICK WOLF	Lupercalia	Mercury
14	MILES KANE	Colour Of The Trap	Columbia
15	WONDERLAND	Wonderland	Mercury
16	JAY SEAN	Freeze Time	Cash Money/Island
17	STEVE EARLE	I'll Never Get...	New West
18	STEVIE NICKS	In Your Dreams	Warner Brothers
19	SUEDE	Suede Deluxe	Edsel
20	JENNIFER LOPEZ	Love?	Mercury

hmv.com

Top 20 Last.fm Hype chart

Pos	ARTIST	TITLE	Label
1	DRAKE	Forever	Interscope
2	DEATH CAB FOR CUTIE	You Are A...	Atlantic
3	PANIC! AT THE DISCO	Ready To Go	Decaydance
4	BRITNEY SPEARS	Beautiful	Jive
5	PANIC! AT THE DISCO	Nearly...	Decaydance
6	JUSTICE	Civilization	Because/Ed Banger
7	BRITNEY SPEARS	Big Fat Bass	Jive
8	BRITNEY SPEARS	Scary	Jive
9	ASKING ALEXANDRIA	Someone...	Sumerian
10	FLO RIDA FT. TIMBALAND	Elevator	Atlantic
11	NATALIA KILLS	Heaven	Interscope
12	MILES KANE	Rearrange	Columbia
13	JENNIFER LOPEZ	On The Floor	Def Jam
14	FLO-RIDA FT. AKON	Who Dat Girl	Atlantic
15	VEVET UNDERGROUND	Venus In Furs	Universal
16	NADINE COYLE	Insatiable	Black Pen
17	LADYTRON	Little Black Angel	Nettwerk
18	CHILDISH GAMBINO	Freaks And Geeks	tbc
19	FLEET FOXES	The Cascades	Bella Union
20	FLEET FOXES	Lorelai	Bella Union

last.fm

CATALOGUE REVIEWS

NINO TEMPO & APRIL STEVENS

Hey, Baby! – The Nino Tempo & April Stevens Anthology (Ace CDCHD 1301)

Antonino Lo Tempio and his sister Carol are better known as Nino Tempo and April Stevens, under which name they had a string of US and UK hits, both together and apart. This collection, natch, includes their safe and sanitised easy listening remakes of Stardust, Whispering and Deep Purple – all substantial hits for them – but also includes their more enjoyable and challenging recordings. In this category, we can definitely include the fabulous *All Strung Out* – a Righteous Brothers reject with a superb Spectroscopic wall of sound. Early songs from Warren Zevon and David Gates are also enjoyable on a very solid album, which benefits from Ace's usual first-rate mastering.

VARIOUS

Plastic Soul: Exotic Beatles IV (Exotica PELE 15CD)

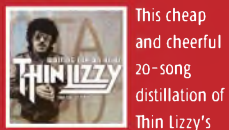


The Exotica label has trawled the world since 1993 for oddities to add to its occasional Exotic Beatles series, which reaches Volume 4, with the release of *Plastic Beatles*. Esoteric, off-the-wall and plain bonkers all have a home here, alongside some genuinely enjoyable and accomplished recordings. Interspersed with short spoken-word tracks – Paul McCartney speaking Russian, Bob Dylan talking about Liverpool and a Beatles press conference in Japan among them – the album gets off to a flying start with a superbly executed cappella version of *Back In The USSR* by Baba Yaga. Siberian band Bugotak weigh in with an odd version of *Come Together*, Turkey's DEF Orchestra add an Eastern flavour to *A Hard Day's*

Night, art critic Brian Sewell contributes a plummy narration of *Run For Your Life* and Day Tripper is castrated by The Beatle Barkers, whose synthesised barking is limp in the extreme. Here's to Volume 5.

THIN LIZZY

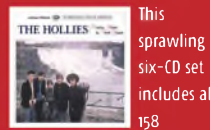
Waiting For An Alibi: The Collection (Spectrum SPEC 2061)



This cheap and cheerful 20-song distillation of Thin Lizzy's career covers the years 1972–1983. Although not a comprehensive compilation of their Top 40 successes, it sprinkles their highest-charting hits – *Whiskey In The Jar*, *The Boys Are Back In Town* and 1977's Top 20 hits *Don't Believe A Word* and *Dancing In The Moonlight* – among a strong selection of hard-rocking material, giving a real flavour of the band and its iconic leader Phil Lynott.

THE HOLLIES

The Clarke, Hicks & Nash Years (The Complete Hollies April 1963 – October 1968) (EMI 0962422)



This sprawling six-CD set includes all 158 recordings made by The Hollies between their 1963 recording debut and Graham Nash's 1968 departure from the group. Deep-mining singles, EPs and albums, this set also includes previously unreleased French-language versions of three songs, rare stereo versions plus a legendary 1968 concert from the Lewisham Odeon, from which only one track had escaped thus far. Major charts hits *King Midas In Reverse*, *On A Carousel* and *Carrie Anne* are here, alongside *Song For Tim* and *Dear Eloise*, two splendid psychedelic artefacts with unusual song constructions.

Alan Jones

CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title / Label / Distributor
1	16	ANNIE LENNOX	The Collection / RCA (ARV)
2	1	DURAN DURAN	Greatest / EMI (E)
3	3	TAKE THAT	Never Forget – The Ultimate Collection / RCA (ARV)
4	2	ENRIQUE IGLESIAS	Greatest Hits / Interscope (ARV)
5	4	CELINE DION	My Love: Essential Collection / Sony (ARV)
6	5	MICHAEL JACKSON	Number Ones / Epic (ARV)
7	6	EMINEM	Curtain Call – The Hits / Interscope (ARV)
8	7	GUNS N' ROSES	Greatest Hits / Geffen (ARV)
9	8	UB40	Love Songs / Virgin (E)
10	12	MEAT LOAF	Piece Of The Action – The Best Of / Camden Deluxe (ARV)
11	11	STEREOPHONICS	A Decade In The Sun – Best Of / V2 (ARV)
12	13	THE CARPENTERS	Gold – Greatest Hits / A&M (ARV)
13	10	ELO	All Over The World – The Very Best Of / Epic (ARV)
14	RE	BOYZONE	Back Again...No Matter What / Polydor (ARV)
15	19	ROD STEWART	Some Guys Have All The Luck / Rhino (CIN)
16	14	RADIOHEAD	Best Of / Parlophone (E)
17	RE	SIMPLY RED	Greatest Hits 25 / Simplied.com (E)
18	20	ABBA	Gold – Greatest Hits / Polar (ARV)
19	9	LED ZEPPELIN	Mothership – Best Of / Atlantic (CIN)
20	RE	WESTLIFE	Unbreakable – The Greatest Hits – Vol 1 / S (ARV)

Official Charts Company 2011

CLUB CHARTS

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	3	1	CLOKX	Catch Your Fall	3 Beat
2	6	5	SHARAM FEAT. ANOUSHEH KHALILI	Fun	3 Beat/Yoshitoshi
3	8	5	WRETCH 32 FEAT. EXAMPLE	Unorthodox	MoS/Levels Recordings
4	12	3	HMC	Taking Over Now	Snowdog
5	9	3	SNOOP DOGG VS DAVID GUETTA	Sweat	Capitol/Parlophone
6	10	3	HERVE	Together	Cheap Thrills/3 Beat/AATW
7	11	3	YASMIN	Finish Line	MoS
8	15	4	HENRIK B FEAT. CHRISTIAN ALIVESTAM	Now And Forever	Musical Freedom
9	16	4	ELLIE GOULDING	Lights	Polydor
10	17	2	ALEXANDER STAN	Mr. Saxobeat	3 Beat
11	24	3	DIONNE BROMFIELD FEAT. DIGGY SIMMONS	Yeah Right	Lioness/Island
12	39	2	ZOE BADWI	Freefallin	OMT
13	26	2	MORY KANTE VS LOVERUSH UK	Yeke Yeke 2011	Loverush Digital
14	1	3	STARS ON 45	45/Michael Jackson Is Not Dead	AATW
15	40	2	WIDEBOYS FEAT. SWAY & MCLEAN	Shopaholic	Worldwide Phonographics
16	21	2	KARL G & JAMESIE VS. THE LOVABLE ROUES	Gamemaster Pt 1	Born To Dance
17	33	2	J MAJIK & WICKAMAN	In Pieces	MoS
18	2	5	DON DIABLO FEAT. DRAGONETTE	Animale	CR2
19	25	3	YVES LAROCK FEAT. TRISHA	Milky Way	Millia
20	30	2	STEVE FOREST VS THE ONES	Flawless	Jolly Roger
21	5	5	JENNIFER LOPEZ FEAT. PITBULL	On The Floor	Def Jam
22	7	7	RICKY RINALDI FEAT. SUSAN BLAKE	Burning Flames	Ocean Trax
23	19	6	INNA	Sun Is Up	3 Beat
24	45	1	EWK	The New Style	RX
25	20	8	MILK & SUGAR VS VAYA CON DIOS	Hey (Neh Nah Nah)	MoS
26	NEW		DONATI & AMATO	Like An Angel	White Label
27	32	2	CHASE & STATUS FEAT. DELILAH	Time	Vertigo
28	4	4	SANDER VAN DOORN FEAT. CAROL LEE	Love Is Darkness	Spinnin
29	14	6	J LATIF	I Wanna Go There	White Label
30	13	6	PAUL MORRELL FEAT. MUTYA BUENA	Give Me Love	Maelstrom
31	NEW		VARIOUS	Loverush Digital Spring Releases	Loverush Digital
32	28	6	STEPHANIE BENSON	Hangin On	Playtime Entertainment
33	NEW		NERO	Guilt	M/AMercury
34	35	3	RAWDAWG	Get Da Funk Up	White Label
35	NEW		KATY B	Broken Record	Columbia/Rinse
36	34	7	SHOCKOLADY	Rock In My Bed	Red Star Music/Right Recordings
37	29	13	KATY PERRY FEAT. KANYE WEST	ET	Virgin
38	31	8	CHRIS WILLIS	Louder (Put Your Hands Up)	AATW
39	37	9	RIHANNA	S&M	Def Jam
40	NEW		BRITNEY SPEARS	Till The World Ends	Jive

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	3	4	BRITNEY SPEARS	Till The World Ends	Jive
2	13	2	CLOKX	Catch Your Fall	3 Beat
3	12	4	SHARAM FEAT. ANOUSHEH KHALILI	Fun	3 Beat/Yoshitoshi
4	6	3	SNOOP DOGG VS DAVID GUETTA	Sweat	Capitol/Parlophone
5	7	4	SOUNDGIRL	I'm The Fool	Mercury
6	1	5	JENNIFER LOPEZ FEAT. PITBULL	On The Floor	Def Jam
7	10	3	YASMIN	Finish Line	MoS
8	22	4	WIZ KHALIFA	Black & Yellow	Atlantic
9	26	2	MICHAEL JACKSON	Hollywood Tonight	Sony
10	19	3	WILLOW SMITH	21st Century Girl	Columbia/Roc Nation
11	2	8	LADY GAGA	Born This Way	Interscope
12	NEW		LMFAO FEAT. LAUREN BENNETT & GOONROCK	Party Rock Anthem	Interscope
13	11	3	THE SOUND OF ARROWS	Nova	Geffen
14	28	2	NADIA ALI VS. AVICII	Rapture 2011	MoS
15	RE		FIRST PLACE	Best Of Me	Dreambox
16	NEW		HMC	Taking Over Now	Snowdog
17	16	3	THE WANTED	Gold Forever	Geffen
18	30	2	ALEXANDER STAN	Mr. Saxobeat	3 Beat
19	29	2	FUGATIVE FEAT. WILEY & MZ BRATT	Go Hard	Transmission
20	18	2	EMILY OSMENT	Lovesick	Virgin
21	21	7	FLO-RIDA FEAT. AKON	Who Dat Girl	Atlantic
22	5	4	STARS ON 45	45	AATW
23	23	9	RIHANNA	S&M	Def Jam
24	14	5	INNA	Sun Is Up	3 Beat
25	NEW		DIONNE BROMFIELD FEAT. DIGGY SIMMONS	Yeah Right	Lioness/Island
26	17	7	MILK & SUGAR VS VAYA CON DIOS	Hey (Neh Nah Nah)	MoS
27	27	6	CHRIS BROWN	Yeah 3X	Jive
28	15	4	URBAN COOKIE COLLECTIVE	The Key, The Secret	SkinT
29	NEW		THE ULTRA GIRLS	Girls Will Be Girls	White Label
30	24	2	SIRENS	Good Enough	Kitchenware

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Cas 3 (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard to Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford), Kahua (Middlesbrough), Bassdivision (Belfast), Beatport, Juno, Unique & Dynamic.

Sharam cannot stop Clokx's rise to the top of the clubs



ANALYSIS

■ BY ALAN JONES

LAST WEEK, FOUR DUTCH ACTS duked it out for club chart honours, with Stars On 45 claiming pole position ahead of compatriots Don Diablo, Clokx and Sander Van Doorn. With the remainder falling away this week, 3 Beat signing Clokx was instead up against his labelmate Sharam and proved to be the Liverpool imprint's latest chart-topper, with his trance anthem Catch Your Fall holding a 4.68% lead over Sharam's Fun.

Meanwhile, Britney Spears makes it seven number ones in a row on the Commercial Pop chart, where Till The World Ends – the

second single from her new album Femme Fatale – prevents Clokx from doing the double. In mixes by Gareth Wyn, Billionaire and Cll Collins, Till The World Ends is the follow-up to Hold It Against Me, which topped the chart for Spears just nine weeks ago. Spears also topped the chart with 3 – lifted from her Singles Collection set – in November 2009. Before that, her last studio album Circus supplied her with four number ones in a row: Womanizer, Circus, If U Seek Amy and Radar.

Literally a 21st Century girl – she was born on October 31 2000 – Willow Smith holds atop the Urban club chart with her hit of that name, increasing her lead over runner-up Down On Me by Jeremih feat. 50 Cent.

Seven up Britney Spears' Till The World Ends tops Commercial Pop



Staying down Jeremih and 50 Cent are kept from Urban's summit by Willow Smith

URBAN TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	4	WILLOW SMITH	21st Century Girl	Columbia/Roc Nation
2	2	8	JEREMIH FEAT. 50 CENT	Down On Me	Def Jam
3	9	8	MANN FEAT. 50 CENT	Buzzin' Remix	Def Jam
4	8	6	WRETCH 32 FEAT. EXAMPLE	Unorthodox	MoS/Levels Recordings
5	4	4	SNOOP DOGG VS DAVID GUETTA	Sweat	Capitol/Parlophone
6	14	4	IZZY ISADORE	Way Too Drunk	Street Sounds
7	3	10	CHRIS BROWN	Yeah 3X	Jive
8	6	9	WIZ KHALIFA	Black & Yellow	Atlantic
9	7	5	JENNIFER LOPEZ FEAT. PITBULL	On The Floor	Def Jam
10	17	4	NABLIDON FEAT. DJ CLASS	Wild N Crazy	Street Sounds
11	10	7	STARBOY NATHAN	Diamonds	Mona/Vibes Corner
12	16	4	TREY SONGZ FEAT. NICKI MINAJ	Bottoms Up	Atlantic
13	5	9	MICHAEL JACKSON	Hollywood Tonight	Sony
14	12	7	FLO-RIDA FEAT. AKON	Who Dat Girl	Atlantic
15	19	3	TERRI WALKER	So Hard	Bluroc
16	30	2	KATY B	Broken Record	Columbia/Rinse
17	NEW		WIDEBOYS FEAT. SWAY & MCLEAN	Shopaholic	Worldwide Phonographics
18	13	10	RIHANNA	S&M	Def Jam
19	24	2	WIZ KHALIFA	Roll Up	Atlantic
20	18	6	SUNSHINE ANDERSON	Say Something	Verve Forecast
21	11	8	TINIE TEMPAH FEAT. ELLIE GOULDING	Wonderman	Parlophone
22	23	3	YASMIN	Finish Line	MoS
23	NEW		POWW	J Cal-I-Forn-la	Street Sounds
24	22	2	LENORA JAYE	Giving It Up	Street Sounds
25	15	11	PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor)	J
26	20	3	JODIE CONNOR FEAT. TINCHY STRYDER	Bring It	Fascination
27	NEW		SMITH & BAKER	Airplane	Street Sounds
28	NEW		DEV	Bass Down Low	Island
29	25	9	CHIPMUNK FEAT. CHRIS BROWN	Champion	Jive
30	26	11	ENCORE	Wind Up	Island

COOL CUTS TOP 20

Pos	ARTIST	Title
1	AVICII	Penguin
2	JUSTICE	Civilization
3	CHASE & STATUS	Time
4	ZOE BADWI	Freefallin
5	AXWELL	Heart Is King
6	MARTIN SOIVEIG FEAT. KELE	Ready To Go
7	JAMES TALK & RIDNEY FEAT. MAX C	One For Me
8	FENECH-SOLER	Stop And Stare
9	ALEX METRIC & STEVE ANGELLO	FEAT. IAN BROWN Open Your Eyes
10	TYSON	Out Of My Mind
11	CALVIN HARRIS	Awooga
12	NERO	Guilt
13	PLEASUREKRAFT	Carny
14	KRIS MENACE & DJ PIERRE	Alpha Omega EP
15	JESS MILLS	Vultures
16	JACK BEATS	All Night
17	STEVE AOKI & SIDNEY SAMPSON	Wake Up Call
19	METRONOMY	The Look
19	KRAAK & SMAAK	Call Up To Heaven
20	COCKNBULLKID	Asthma Attack



Hear the Cool Cuts chart every Thursday 4–6pm GMT on Paul "Radical" Ruiz – Anything Goes radio show or Ministry Of Sound Radio across the globe or www.ministryofsound.com/radio

CHARTS ANALYSIS



Progress pips Adele to 2m sales mark

CHARTS: IN DEPTH

BY ALAN JONES

TAKE THAT'S SIXTH STUDIO album **Progress** has become the first album to sell more than 2m copies in the 2010s. After a spectacular first-week sale of 518,601 copies, the album took 23 days to reach 1m copies, and 139 days to sell 2m. It is the fourth album by the band to sell upwards of 2m copies, joining *Beautiful World* (2,801,939 sales since its 2006 release), immediate predecessor *The Circus* (2,150,472, 2008) and 2005 compilation, *Never Forget - The Ultimate Collection* (2,094,070). It is the 32nd album to post more than 2m sales since 2000, reaching the target three days after the 31st - Michael Jackson's 2003 compilation *Number Ones*. Take That are the only group to have four million-selling albums in the 21st century, though Robbie Williams - who, of course, returned to the group for *Progress* - has four 2m selling albums to his credit this century, and an unprecedented six in total, in a solo capacity. For all its success, *Progress* slips to the lowest position of its 21-week chart career, falling 20-26 (5,691 sales) this week.

Progress became the first multi-million seller of the 2010s in the decade's 65th week - but a second album is likely to join it in less than a fortnight. Inevitably, that album is **Adele's** 21, which

continues to enjoy remarkably buoyant sales. Although making a sharp descent from its *Mother's Day*-fuelled tally of the week before, 21 sold a further 114,476 copies last week, raising its 76-day sales to 1,868,794. It has sold upwards of 100,000 copies in each of its 11 first weeks in the shops - a record.

21 moves into joint first place in the list of albums by female solo artists with most weeks at number one, joining Shania Twain's *Come On Over* (1999) and Alanis Morissette's *Jagged Little Pill* (1996), neither of which accumulated their 11 weeks at number one in a continuous residency. Surpassing the 10 straight weeks that Dire Straits' *Brothers In Arms* and Adam & The Ants' *Kings Of The Wild Frontier* spent at number one in 1986 and 1981, respectively, 21 has now spent more consecutive weeks at number one than any regular studio album since Simon & Garfunkel's *Bridge Over Troubled Water* put together a run of 13 in a row (out of a grand total of 33) in 1970.

Runner-up to 21 four times in the previous six weeks, Adele's debut album 19 dips to number three (38,752 sales), ceding second place to Katy B's first long player, *On A Mission* (44,228 sales), which has already yielded four Top 20 singles.

Glasvegas also debuted at number two with their eponymous 2008 debut, on first-week sales of 56,387, but with no hit single to

SALES STATISTICS WEEK 14

vs last week	Singles	Artist albums
Sales	2,892,081	1,403,861
prev week	3,151,625	2,070,585
% change	-8.2%	-32.2%

vs last week	Compilations	Total albums
Sales	276,316	1,680,177
prev week	387,245	2,457,830
% change	-28.6%	-31.6%

Year to date	Singles	Artist albums
Sales	43,928,612	23,547,911
vs prev year	40,538,601	23,057,894
% change	+8.4%	+2.1%

Year to date	Compilations	Total albums
Sales	4,201,365	27,749,276
vs prev year	5,190,801	28,248,695
% change	-19.1%	-1.8%

(compiled from sales data by Music Week)

support it, their follow-up *Euphoric Heartbreak* makes a quieter debut at number 10 (10,773 sales) - though Scots fans remain more faithful to the Glasgow indie band, with the album entering at number three in Scotland.

After consecutive top five placings with their first two albums - *Wait For Me* (number three, 2007) and *Emergency* (number five, 2008) - Yorkshire band **The Pigeon Detectives** also have to settle for a lower perch, with their third album *Up, Guards And At 'Em!* arriving at number 30 (4,706 sales).

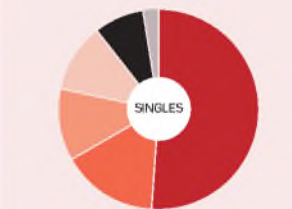
Welsh band **The Blackout** make progress in the right direction, with their third album proper, *Hope*, providing their best chart placing to date. Eclipsing their 2008 album *The Best In Town*, which reached number 38, *Hope* debuts at number 27 (5,661 sales).

After last week's *Mother's Day* boost, and with the unseasonably warm weather reducing retail footfall, **album sales** shrink considerably, tumbling 31.64% week-on-week to 1,680,176 but are still 6.93% ahead of same-week 2010 sales of 1,571,359 - the second lowest of the 588 weeks that have elapsed thus far in the 21st century.

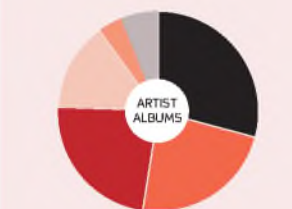
It is a positive start to the second quarter of 2011. The first quarter saw a shortfall of 2.67% year-on-year, with album sales in the first 13 weeks of this year at 26,982,768, compared to 27,722,955 in 2010.

Every one of the 16 previous singles on which **Jennifer Lopez** has been the principal performer has dropped on its second week in the chart, including both of her previous number ones - 2001's *Love Don't Cost A Thing* and 2005's *Get Real* - so she is in uncharted territory with *On The Floor* (feat. Pitbull), which remains atop the chart for a second straight week, albeit with sales of 31.10% at 91,749. With Adele's

MARKET SHARES • WEEK 14



UNIVERSAL 51.2% SONY 15.7%
EMI 11.5% WARNER 11.3%
XL BEGGARS 7.9% OTHERS 2.4%



XL BEGGARS 29.4% SONY 23.2%
UNIVERSAL 23.2% WARNER 14.4%
EMI 3.7% OTHERS 6.1%

Someone Like You dipping 2-3 (51,069 sales), her biggest challenge came from the **LMFAO/Lauren Bennett/GoonRock** single *Party Rock Anthem*, which enjoys big gains for the second week in a row, moving 3-2, with sales up 30.30% to 69,893.

Only two of the 12 new entries to the Top 75 sold sufficient copies to debut inside the Top 40 - and **Chris Brown** is on them both *Beautiful People*, featuring Benny Benassi, debuts at number 20 (15,014 sales) while *Best Love Song*, by T-Pain feat. Chris Brown, debuts at number 40 (6,380 sales). Brown has now had 15 Top 40 hits from 21 Top 75 entries.

Three singles progress into the Top 10. **Katy Perry** leads the way, with *ET* leaping 12-5 (45,424 sales); Mann's *Buzzin* (feat 50 Cent) improves its standing for the fourth straight week, moving 11-6 (37,403 sales); and Snoop Dogg's *Sweat* climbs 16-9 (30,081 sales). Perry's single is currently number one in America, but Mann had rather less success there with

Buzzin - which samples Nu Shooz's *I Can't Wait* - which has fallen off the list after peaking at number 61. Originally a solo track, *ET* was re-recorded with a rap from Kanye West, for whom it is the 30th Top 75 entry, a tally which puts him in joint third place in the all-time list of rappers with most hits. Eminem and Jay-Z lead the list with 36 hits each, while West is tied with Snoop Dogg and one ahead of Diddy.

All are currently in the chart, as are three other rappers with more than 20 hits - Busta Rhymes (26); 50 Cent and Lil Wayne (21 each); Flo Rida has a comparatively modest 12 hits but the arrival of his latest, *Who Dat Girl* (number 64, 3,696 sales), provides the 34th hit for his R&B pal Akon.

Only two debuts this week for **Glee Cast**. *Sing*, a cover of the My Chemical Romance song (number 46, 5,425 sales) and Justin Bieber's *Baby* (number 67, 3,542 sales). *Glee*'s patronage also precipitates a Top 75 debut for the original of *Sing*, which previously peaked at number 97 in January. *Glee Cast* have issued two songs called *Sing*, the first being their cover of the song of that name from the musical *A Chorus Line*, which fell short of the Top 75 earlier this year. They also did two songs called *Smile*, neither of which made the Top 75.

The only act to have Top 75 hits with two entirely different songs of the same name is the Dave Clark Five, who reached number 37 in 1965 with the first of two songs called *Everybody Knows*. Penned by Clark and fellow band member Lenny Davidson, it was surpassed by their number two success with an identically-named Les Reed/Barry Mason composition in 1967.

Singles sales are down 9.24% week-on-week at 2,892,081 - 22.09% above same-week 2010 sales of 2,368,805. It follows singles' best quarter ever - 44,679,739 were sold in the first 13 weeks of 2011, an increase of 0.85% on the previous record set in the final quarter of 2010, and 6.39% above same period 2010 sales.

INTERNATIONAL CHARTS

Adele holds off *Femme Fatale* as Britney plays second fiddle

BRITNEY SPEARS SEVENTH ALBUM *Femme Fatale* is the week's leading new arrival, providing the 29-year-old (pictured) with her sixth number one album in both her US homeland and over the border in Canada, and her first in Australia, while also debuting inside the Top 10 in at least 16 other territories. Normally - especially with its US debut attended by sales of more than 276,000 - that would be enough

to claim top slot on the global sales ladder but it is a measure of how astonishingly well Adele's 21 is holding up that even after 11 weeks of unchallenged domination it remains the world's favourite album. Although remaining at number one only in the Netherlands, 21 is in the Top 10 in 16 other countries. Making a 12-4 resurgence in Australia, the album is also on the up in Norway (3-2),

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ADELE 21	£7.93	£7.99	£7.99	£7.99
2 KATY B On A Mission	£6.97	£6.99	£6.99	£6.99
3 ADELE 19	£3.99	£4.99	£3.99	£5.00
4 RIHANNA Loud	£8.93	£8.99	£8.99	£8.99
5 JESSIE J Who You Are	£8.93	£8.99	£8.99	£8.99

Source: Music Week

CHARTS KEY
 ■ HIGHEST NEW ENTRY
 ■ HIGHEST CLIMBER

OFFICIAL
 charts company

INDIE SINGLES TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE <i>Someone Like You</i> / XL (PIAS)
2	2	ADELE <i>Rolling In The Deep</i> / XL (PIAS)
3	3	TIESTO V DILPO FEAT. BUSTA RHYMES <i>C'mon (catch' Em...)</i> / <i>Wa I Of Sound</i> (PIAS)
4	4	ADELE <i>Make You Feel My Love</i> / XL (PIAS)
5	9	FLUX PAVILION <i>Bass Cannon</i> / <i>Circus</i> (Circus)
6	6	REBECCA BLACK <i>Friday</i> / <i>Ark Music Factory</i> (ARK)
7	14	TIM MCGRAW & GWYNETH PAITROW <i>Me And Tennessee</i> / <i>Crh</i> (PROP)
8	7	THE STROKES <i>Under Cover Of Darkness</i> / <i>Rough Trade</i> (PIAS)
9	9	WRETCH 32 FEAT. L Traktor / <i>MoS/Levels Recordings</i> (FLUCA)
10	16	NERO <i>Me & You</i> / <i>MTA</i> (SRD)
11	13	GYPTIAN <i>Hold You</i> / <i>MoS/Levels Recordings</i> (FLUCA)
12	19	ADELE <i>Set Fire To The Rain</i> / XL (PIAS)
13	5	JUSTICE <i>Civilization</i> / <i>Reinvented Banger</i> (ADA/CIN)
14	17	ADELE <i>Chasing Pavements</i> / XL (PIAS)
15	11	MILK & SUGAR VS VAYA CON DIOS <i>Hey (Neh Nah Nah)</i> / <i>MoS</i> (FLUCA)
16	15	CHUCKIE & LMFAO <i>Let The Bass Kick In Miami Girl</i> / <i>Cr</i> (PRIME)
17	RE	DJ FRESH <i>Gold Dust</i> / <i>Data/MoS</i> (ARV)
18	RE	EXAMPLE <i>Kickstarts</i> / <i>Data/MoS</i> (ARV)
19	12	ABOVE & BEYOND FEAT. RICHARD BEDFORD <i>Sun & Moon</i> / <i>Anjunabeats</i> (Anjunabeats)
20	18	NXTGEN <i>Andrew Lansley Rap</i> / <i>Nxtger</i> (Nxtgen)

INDIE ALBUMS TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE <i>21</i> / XL (PIAS)
2	2	ADELE <i>19</i> / XL (PIAS)
3	3	RADIOHEAD <i>The King Of Limbs</i> / <i>Ticker Tape</i> (PIAS)
4	4	EVA CASSIDY <i>Simply Eva</i> / <i>Blix Street</i> (ADA/CIN)
5	6	THE STROKES <i>Angles</i> / <i>Rough Trade</i> (PIAS)
6	NEW	THE BLACKOUT <i>Hope</i> / <i>Cooking Vinyl</i> (Essential/GEM)
7	5	DANIEL O'DONNELL <i>Moon Over Ireland</i> / <i>DMG TV</i> (SDU)
8	NEW	THE PIGEON DETECTIVES <i>Up, Guards And At 'Em!</i> / <i>Dance To The Radio</i> (PIAS)
9	NEW	THE KILLS <i>Blood Pressures</i> / <i>Domino</i> (PIAS)
10	7	DURAN DURAN <i>All You Need Is Now</i> / <i>Tape Modern</i> (Essential/GEM)
11	8	JOE BONAMASSA <i>Dust Bowl</i> / <i>Provogue</i> (ADA/CIN)
12	NEW	YOUNG KNIVES <i>Ornaments From The Silver Arcade</i> / <i>Gedzeek</i> (PIAS)
13	11	ALEX TURNER <i>Submarine</i> <i>Ost</i> / <i>Domino</i> (PIAS)
14	14	THE XX <i>XX</i> / <i>Young Turks</i> (PIAS)
15	NEW	ASKING ALEXANDRIA <i>Reckless & Relentless</i> / <i>Sumerian</i> (PH)
16	NEW	BILL CALLAHAN <i>Apocalypse</i> / <i>Drag City</i> (PIAS)
17	9	MARTI PELLOW <i>Love To Love</i> / <i>Marti Pellow</i> (Absolute)
18	RE	FUNERAL FOR A FRIEND <i>Welcome Home Armageddon</i> / <i>Distiller</i> (Essential/GEM)
19	NEW	TIM BOOTH <i>Love Life</i> / <i>Monkey God</i> (Absolute ARV)
20	12	KING CREOSOTE & JON HOPKINS <i>Diamond Mine</i> / <i>Doutle Six</i> (PIAS)

INDIE ALBUMS BREAKERS TOP 10

This	Last	Artist Title / Label (Distributor)
1	NEW	ASKING ALEXANDRIA <i>Reckless & Relentless</i> / <i>Sumerian</i> (PH)
2	NEW	BILL CALLAHAN <i>Apocalypse</i> / <i>Drag City</i> (PIAS)
3	NEW	TIM BOOTH <i>Love Life</i> / <i>Monkey God</i> (Absolute ARV)
4	2	KING CREOSOTE & JON HOPKINS <i>Diamond Mine</i> / <i>Doutle Six</i> (PIAS)
5	4	THE PAINS OF BEING PURE AT HEART <i>Belong</i> / <i>PIAS</i> (PIAS)
6	NEW	ASA <i>Beautiful Imperfection</i> / <i>Dramatic</i> (PIAS)
7	5	JAMES VINCENT MCMORROW <i>Early In The Morning</i> / <i>Believe Digital</i> (Absolute ARV)
8	NEW	ALELA DIANE <i>Alela Diane & Wild Divine</i> / <i>Rough Trade</i> (PIAS)
9	3	EMIN <i>Wonder</i> / <i>Saffron</i> (Essential GEM)
10	NEW	THE TALLEST MAN ON EARTH <i>The Wild Hunt</i> / <i>Dead Oceans</i> (PIAS)

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS <i>Ultimate Floorfillers</i> / <i>AATW/EMI TV/UMTV</i> (ARV)
2	NEW	VARIOUS <i>Addicted To Bass 2011</i> / <i>Ministry</i>
3	1.5	VARIOUS <i>Songs For Japan</i> / <i>Universal</i> (ARV)
4	1	VARIOUS <i>Massive R&B - Spring 2011</i> / <i>Rhino/UMTV</i> (CIN)
5	4	VARIOUS <i>Back To The Old Skool</i> / <i>Ministry</i> (ARV)
6	6	VARIOUS <i>Pure Garage Anthems</i> / <i>Rhino</i> (CIN)
7	10	VARIOUS <i>Now That's What I Call Music 77</i> / <i>EMI Virg n/UMTV</i> (E)
8	3	VARIOUS <i>Guilty Pleasures</i> / <i>Ministry Of Sound/Sony</i> (ARV)
9	2	VARIOUS <i>Perfect Day</i> / <i>Decca/Sony</i> (ARV)
10	5	VARIOUS <i>Your Songs</i> / <i>EMI TV/UMTV</i> (ARV)
11	NEW	VARIOUS <i>Drum & Bass Arena - Evolution</i> / <i>AEI</i> (PIAS)
12	8	VARIOUS <i>Hed Kandi - Back To Disco</i> / <i>Hed Kandi/Rhino</i> (ARV)
13	16	VARIOUS <i>Pop Princesses 2011</i> / <i>Sony Music/UMTV</i> (ARV)
14	1.3	VARIOUS <i>Anthems Hip-Hop</i> / <i>MoS/Sony</i> (ARV)
15	7	VARIOUS <i>Loose Women - Girls Night Out</i> / <i>Sony</i> (ARV)
16	14	VARIOUS <i>Essential R&B - Spring 2011</i> / <i>Sony</i> (ARV)
17	NEW	VARIOUS <i>Tiesto - Club Life - Vol 1 - Las Vegas</i> / <i>Musical Freedom</i> (PIAS)
18	NEW	OST <i>Sucker Punch</i> / <i>Sony Classical</i> (ARV)
19	17	VARIOUS <i>Brit Awards 2011</i> / <i>Rhino</i> (CIN)
20	18	VARIOUS <i>Ultimate NRG 5</i> / <i>AATW/UMTV</i> (ARV)

ROCK ALBUMS TOP 10

This	Last	Artist Title / Label
1	NEW	THE BLACKOUT <i>Hope</i> / <i>Cooking Vinyl</i> (Essential/GEM)
2	NEW	HOLLYWOOD UNDEAD <i>American Tragedy</i> / <i>A&M/Octone</i> (ARV)
3	4	FOO FIGHTERS <i>Greatest Hits</i> / <i>RCA</i> (ARV)
4	2	PANIC! AT THE DISCO <i>Vices & Virtues</i> / <i>Decaydance/Fueled By Ramen</i> (CIN)
5	1	WITHIN TEMPTATION <i>The Unforgiving</i> / <i>Roadrunner</i> (A&M/CIN)
6	3	GREEN DAY <i>Awesome As F**k</i> / <i>Reprise</i> (CIN)
7	NEW	ASKING ALEXANDRIA <i>Reckless & Relentless</i> / <i>Sumerian</i> (PH)
8	RE	FUNERAL FOR A FRIEND <i>Welcome Home Armageddon</i> / <i>Distiller</i> (Essential/GEM)
9	8	RISE AGAINST <i>Endgame</i> / <i>Interscope</i> (ARV)
10	10	LED ZEPPELIN <i>Motherhip - Best Of</i> / <i>Atlantic</i> (CIN)

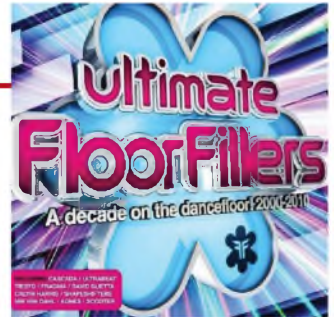
DANCE ALBUMS TOP 10

This	Last	Artist Title / Label
1	NEW	KATY B <i>On A Mission</i> / <i>Columbia/Rise</i>
2	NEW	VARIOUS <i>Ultimate Floorfillers</i> / <i>AATW/EMI TV/UMTV</i>
3	3	CHASE & STATUS <i>No More Idols</i> / <i>Vertigo</i>
4	NEW	VARIOUS <i>Addicted To Bass 2011</i> / <i>Ministry</i>
5	5	VARIOUS <i>Back To The Old Skool</i> / <i>Ministry</i>
6	6	VARIOUS <i>Pure Garage Anthems</i> / <i>Rhino</i>
7	7	OST <i>Sucker Punch</i> / <i>Sony Classical</i>
8	8	BLACK EYED PEAS <i>The Beginning</i> / <i>Interscope</i>
9	NEW	DAFT PUNK <i>Tron Legacy - Reconfigured</i> / <i>Walt Disney</i>
10	NEW	VARIOUS <i>Drum & Bass Arena - Evolution</i> / <i>AEI</i>

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BY ALAN JONES



Flanders (3-2), South Africa (4-2 a new peak), Iceland (4-3) and Austria (7-4). In the US, where it has sold 941,000 copies to date, it is on schedule to return to number one next week, and it is also looking to stage a comeback in Ireland, where local hero Mary Byrne's debut album *Mine & Yours* pushed it into second place this week.

Radiohead have had their share of global success in their time but the fact that their eighth album *The King Of Limbs* has been circulating widely for a while as a legal but unquantified download from their own website has blunted its chart impact. Nevertheless,

row widely available from other download sites and - more importantly - on CD, it takes top 10 slots in nine countries out of the box: the Netherlands (number three), Canada (five), New Zealand (five), the US (six), France (seven), Ireland (seven), Switzerland (eight), Flanders (nine) and Spain (10). It completes its portfolio with debuts in Austria (11), Germany (13), Greece (13), Wallonia (22) and Mexico (87).

A heritage rock act of 100% British stock, Whitesnake have metamorphosed into an Anglo-American sextet, with the emphasis

on American. Five of their current lineup are from the US, with only Yorkshireman David Coverdale preventing a 100% transatlantic takeover. But Coverdale is founder and chief writer putting his name to every one of the songs on the band's new album *Forevermore*, and thus can claim much of the glory for its simultaneous debuts in Sweden (number six), the Czech Republic (15), Germany (16), Switzerland (17), Austria (27), Hungary (37), the Netherlands (42), the US (49), Wallonia (62), Flanders (63) and France (67).

CHARTS SALES



The Official UK Singles and Albums Charts are produced by the Official Charts Company, based on a sample of more than 4,000 record outlets. They are compiled from actual sales last

THE OFFICIAL UK SINGLES CHART

Table with columns: Rank, Last wk, Wks in chart, Artist, Title, Label / Catalogue number (Distributor), and Sales Increase. Top entries include Jennifer Lopez feat. Pitbull, LMFAO feat. Lauren Bennett & GoonRock, Adele, Black Eyed Peas, Katy Perry feat. Kanye West, and MANN feat. 50 Cent.

Table with columns: Rank, Last wk, Wks in chart, Artist, Title, Label / Catalogue number (Distributor), and Sales Increase. Top entries include Adele, T-Pain feat. Chris Brown, Kesha, Cee Lo Green, Enrique Iglesias feat. Ludacris & DJ Frank E, Bruno Mars, Katy B, Glee Cast, Britney Spears, Katy B feat. Ms Dynamite, Rihanna feat. Drake, Parade, Panic! At The Disco, Chase & Status feat. Liam Bailey, Glee Cast, Aloe Blacc, Chris Brown feat. Busta Rhymes & Lil' Wayne, JLS feat. Tinie Tempah, Nicki Minaj feat. Drake, Black Eyed Peas, Tinie Tempah feat. Eric Turner, My Chemical Romance, Flux Pavilion, Rebecca Black, Tim McGraw & Gwyneth Paltrow, Flo-Rida feat. Akon, Chipmunk feat. Keri Hilson, Ke\$ha, Glee Cast, The Vaccines, Britney Spears, The Strokers, Wretch 32 feat. L Traktor, Dionne Bromfield feat. Diddy, Michael Buble, and Eminem feat. Rihanna.

Official charts company 2011.

Summary table listing chart positions for various tracks such as 'All Of The Lights', 'Baby', 'Bass Cannon', 'Beautiful People', 'Best Love Song', 'Black & Yellow', 'Blind Faith', 'Blow', 'Born This Way', 'Bright Lights Bigger City', 'Bring It', 'Broken Record', 'Buzzin' Remix', 'C'mon (Catch' Em By Surprise)', 'Champion', 'Coming Home', 'Do It Like A Dude', 'Don't Hold Your Breath', 'Down On Me', 'Eyes Wide Shut', 'Firework', 'Forget You', 'Friday', 'Girls Fall Like Dominoes', 'Gold Forever', 'Good Girl', 'Grenade', 'Hello', 'Higher', 'Hold It Against Me', 'I Need A Doctor', 'I Need A Dollar', 'If You Wanna'.

Summary table listing chart positions for various tracks such as 'Someone Like You', 'Sweet', 'The Ballad of Mona Lisa', 'The Time (Dirty Bit)', 'Thriller/Heads Will Roll', 'Yeah 3X', 'Till The World Ends', 'Tonight (I'm Lovin' You)', 'Under Cover Of Darkness', 'We R Who We R', 'Who Dat Girl', 'Who's That Chick?', 'Wonderman', 'Written In The Stars', 'Yeah Right', 'Yeah Right 3', 'Key', 'As used by Radio 1', 'Platinum (600,000)', 'Gold (400,000)', 'Silver (200,000)'. Includes a legend for sales certifications and a note 'As used by Radio 1'.

Sunday to Saturday, incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes © Official Charts Company 2011

THE OFFICIAL UK ALBUMS CHART

Table with columns: This wk, Last wk, Wks in chart, Artist Title, Label / Catalogue number (Distributor). Entries include Adele, Katy B, Adele, Rihanna, Jessie J, The Overtones, Michael Buble, Bruno Mars, Elbow, Glasvegas, Ronan Keating & Burt Bacharach, The Drifters, Radiohead, Cee Lo Green, Mary Byrne, Britney Spears, Rumer, The Vaccines, Eva Cassidy, The Strokes, Nicole Scherzinger, Katy Perry, Tinie Tempah, Chase & Status, Chris Brown, Take That, The Blackout, Plan B, Daniel O'Donnell, The Pigeon Detectives, Mumford & Sons, Band Of The Coldstream Guards, Glee Cast, Noah & The Whale, Pink, Eliza Doolittle, Ollie Murs, Black Eyed Peas.

Table with columns: This wk, Last wk, Wks in chart, Artist Title, Label / Catalogue number (Distributor). Entries include Beady Eye, The Kills, Ellie Goulding, The Script, Hollywoood Undead, David Garrett, Florence + The Machine, Lady Gaga, Alfie Boe, Michael Ball, Andre Rieu & Johann Strauss Orchestra, Alicia Keys, Foo Fighters, Duran Duran, Panic! At The Disco, Karl Jenkins, The Wanted, Green Day, Within Temptation, Kings Of Leon, Daft Punk, Wynne Evans, Nicki Minaj, Joe Bonamassa, Avril Lavigne, Kings Of Leon, Rod Stewart, Imelda May, Alexis Jordan, Band Of The Welsh Guards, Justin Bieber, My Chemical Romance, Annie Lennox, Rem, Paolo Nutini, Rihanna, Paloma Faith.

Official charts company 2011.

Summary table with columns for artist names and their corresponding chart positions. Includes Adele (1, 3), Buble, Michael (7), Byrne, Mary (15), Foo Fighters (51), Keys, Alicia (50), Nutini, Paolo (73), Strauss Orchestra (49), Rihanna (4, 74), Band Of The Coldstream (32), Cassidy, Eva (19), Garrett, David (44), O'Donnell, Daniel (39), Scherzinger, Nicole (21), Rumer (17), Cee Lo Green (14), Glasvegas (10), Lennox, Annie (71), Perry, Katy (22), Florentine + The Machine (6), Chase & Status (24), Glee Cast (33), Mars, Bruno (8), May, Imelda (66), Minaj, Nicki (61), Plan B (28), Radiohead (13), REM (7), Take That (26), Tempah, Tinie (23), Vaccines, The (18), Wanted, The (55), Within Temptation (57).

Key: ★ Platinum (300,000), ● Gold (100,000), ● Silver (60,000), ☆ in European sales. EPI Awards: Albums, Stonemay, Beechcroft's, Windowsill (Silver), Jessie J: Who You Are (Platinum), Bruno Mars: Coo-Wops & Hooligans (Platinum), JLS: Outta This World (2 x Platinum), Ollie Murs: Ollie Murs (2 x Platinum), Adele: 21 (x Platinum).

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